THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

A large audience attended the opening of the new Theatre Comique in Harlem on Monday night. The strength of the attraction secured for the occasion, Fanny Davenport in Fedora, no doubt was chiefly instrumental in drawing the crowd, among whom were quite a number of newspaper men from the lower wilds of the metropolis. The new play-house is a cheap structure, with the tawdriest trimmings. Indeed, there are Bowery variety theatres which are gorgeous palaces of amusement compared with the trappings of this ex-skating rink. The building is situated on lots back of some small shops which front on East 125th street. The auditorium is reached by a passage about twenty feet wide, the entrance to which is by no means imposing. The parquet is badly proportioned. There is not sufficient pitch to the floor. The balcony hangs too low. The acoustic properties are very bad. The upper gallery is a sweat-box, uncomfortably near to the ceiling. The stairway leading from the balcony to the orchestra has an insecure look. There is only one commendable feature in the plan of the building—there are quite a large number of exits, and the place could be quickly emptied in case of fire. The decorations of the auditorium are of the tawdriest and cheapest description. The walls are panelled in papers of fiery red, with dados and friezes that set the teeth on edge. The boxes are eight in number, and each is a marvel of ugliness by itself. The seats are the most uncomfortable we have ever occupied in a theatre. The backs are low and the folding portion produces the sensation of sitting on a narrow shelf. Cheap Brussels carpet covers the floor. The stage is narrow and the proscenium opening is low. A curtain that beggars description drives people to drink between the acts. It is supposed to represent General Grant's tomb and its environs at Riverside Park, while a hideous Shakespeare, with an appropriately sepulchral expression of countenance, looks on the melancholy scene from a medallion above. Mr. Weed painted the pictures, and he deserves the distinction of having produced the positively worst curtain we have seen in a New York theatre. It surpasses in ugliness and inappropriateness that other ominous curtain which used to hang in the Eagle Theatre, and on which was represented a gravestone inscribed "sacred to the memory of George Washington." The Comique is under the same management, and the mortuary predilections of its projector naturally come to the surface again. Green, yellow and pink are the prevailing hues of the drop, and they are indiscriminately scattered upon the canvas as though they had been shot from a mortar. Among the other curiosities afforded by the ingenious artist are a road wagon driven by a man in black, a lady on horseback robed in scarlet, a bicyclist in green, leaning back at an angle of forty-five degrees; a pedestrian in blue garments, lifting a brown hat to a fair passer-by in ochre and sea-shell pink; a petrified tramp sitting on a rock, and last, but not least, the noble Hudson, its sapphire bosom reflecting the yellow sails of sienna schooners, which are sailing with a free sheet beneath skies splashed with crimson from a sunset in the north against a head-wind.

Although the theatre did not give rise to any vast amount of enthusiasm on the part of the large concourse of Harlemites, they found abundant gratification in the superb acting of Miss Davenport in Sardou's great drama. Indeed she has never looked or acted better since she first devoted her talents to the character of the Russian Princess. The impersonation has ripened and mellowed. Her methods are perfectly artistic. Where two years ago the temptation to emphasize points and gain applause from the unthinking was sometimes yielded to, there is now naught save a consideration for the general outlines of the performance—a roundness that is more effective and more gratifying to the taste of the thoughtful observer. Miss Davenport's acting in the first act was most impressive. The climax formed by Fedora's discovery of Vladimer's death was realistic and startling in the highest degree. The colloquy with Louis in the second act showed the delicacy and subtlety of the actress' art, and in the third act, although it possesses certain showy opportunities for the representation of the opposite role, Miss Davenport's finished work made her easily mistress of every situation. In the sombre final act of the drama she held the spectators spell-bound, and the tragic horror of her death-scene sent a shudder over the house. Miss Davenport has earned the right to be ranked as the first emotional actress on our stage. Long ago she won a similar position in the realm of comedy, where she is without a peer; but until she essayed the personation of Fedora, her status as an exponent of the heroines of serious society drama was not distinctly defined. Clara Morris electrifies us with moments of greatness, but she has not in her entire career presented a piece of acting that can compare in virility, sincerity and generally exquisite artistic treatment with Fanny Davenport's Fedora. As Miss Morris is the only emotional actress who can be admitted to compete with Miss Davenport for the palm in this particular field, the latter's supremacy in this respect places her above all others. On Monday evening she wore several characteristically becoming toilettes. Of these a strikingly original costume of yellow silk, with embroidered train and fur trimming, worn in the third act, was the handsomest. Mr. Mantell reappeared as Loris. He looked handsome, but he did not play with the effect that formerly marked his performance. He was too deliberate of speech, and tediously desirous of exhibiting suppressed force. His outbursts in the third and fourth acts, instead of being intense and dramatic, as formerly, were noisy and coarse. Mr. Mantell will have to return to his old style of acting the part if he wishes to receive the old adulation and applause. Mr. Jepson played Gretch capitally. Aside from Miss Davenport, he is the only member of the company whose pronunciation of the mother tongue is entirely pure and correct. Childish blunders were made by the rest. Messrs. McDowell, Hurley and Willard were seen in their old parts. Nellie Irving showed intelligence and aptitude as Dimiti, the page, and Marie Sheldon was only acceptable as the Countess. This part should be brightly acted, as it forms the only relief to the serious interest of the drama. The scenery and furniture were decidedly countrified. We presume that here, as in the auditorium (according to the housebill), the manager's "ready ideas stand forth most prominently in every design, every ornamentation, every new feature of his elegant amusement resort." The sins of the painters, carpenters and paperers, it would seem from this, must be visited solely upon the gentle man who runs the New Theatre Comique.

* * *

In all our experience of comedy-acting in the higher walks—not buffoonery—we have never seen that of Mme. Judic and M. Mezieres excelled—seldom, very seldom, equalled. One forgot Judic's plenitude of person and Mezieres' somewhat unaristocratic figure in their inimitable art—art that took the semblance of nature and made the audience imagine that what was being showed as a picture was really the thing itself and no presentation. We had seen Alice Lingard, the beautiful, as Cyprienne, and had admired her much, both as woman and actress; but Judic, while yielding to the symmetrical Lingard in form, not face, yet outtopped her in the reality and spirit of the scene, as Ossa outtops a wart. In the divorce scene, as in the supper scene, as in every scene, Judic was Cyprienne herself. Mezieres played into her hands as only such an artist can play into such hands. The "give and take," the byplay, the thorough understanding of and sympathy with each other, show the difference between trained artists and the raw materials one is so often forced to accept, or the clowning so often put upon us as comedy.

M. Mezieres looks and dresses as a middle-class Parisian does look and dress. His trowsers were badly cut, his coat lacked that indefinable air of easy fit and yet handsome shape that is always missed in the clothes of a Frenchman. But one forgot all that, as one forgot Judic's pinguidity, and carried away by the truth of the acting, saw before one the Parisian couple in all the force of reality. M. Cooper played Adhemar very well indeed, but was rather too manly-looking for the namby-pamby-character. His clothes also were—well, French. The rest of the support was characterized by that careful presentment and minute detail—in short, by that art, that one sees seldom, save on the French stage. The Judic engagement ends Saturday. The week is taken up by repetitions of Niniche and Lili, while on Friday La Mascotte will be given for the only time. Saturday night Judic will take a benefit and be seen in acts from Niniche, La Femme a Papa and Nitouche.

* * *

Oliver Byron's East-side admirers turned out in great numbers to greet him at the People's Theatre on Monday night. The orchestra was packed to the lobby-curtains, while the balcony and gallery were jammed. Mr. Byron presented his new play, in five acts, entitled The Inside Track, and taking the enthusiasm of the audience as proof, it made an instantaneous success. The situations are thrilling and the climaxes electrifying. The plot is quickly unravelled, and the action never flags for an instant. The story in brief: Harry Denbigh is a ne'er-do-weel. He is given to drink, but not to sottishness—is simply the fast young man of an English village. He is in love with Vinnie, daughter of John Foster, a miller. Samuel Slade, a man of wealth, has matrimonial designs upon Vinnie; but the girl ardently returns Harry's suit. Slade buys the mill, and offers the father a life-lease of it in return for the hand of the daughter. The offer is indignantly rejected. Slade then enters into a conspiracy to ruin Harry's reputation. A robbery is committed at the house of the Rev. Theophilus Denbigh, the young man's uncle, and, by devilish ingenuity, the crime is fastened upon the nephew. He is sent to jail, and at the end of his sentence he becomes an outcast in London. Near a wharf he suddenly meets John Foster and Vinnie, who are about to leave England to find a new home in Australia. Foster leaves his daughter for a moment. During an affecting interview between the lovers, Harry is knocked senseless and Vinnie abducted. Just as hired villains are about to throw the young man into the river, Jerry Twaddle, a street scavenger, throws his tattered coat over the body and succeeds in frightening off the rogues. Harry had been a substantial friend to Jerry, and he takes him to his squalid abode. Jerry's father had been a miser, and the boy discovers his hoard while rummaging in the cellar. Jim and Kitty, man and wife, the hired tools of Slade, rob the boy, beat him senseless, start a fire in the cellar, throw the body in, and are about to depart when Harry appears to thwart them. He drives them off and rescues the boy. In the meantime Vinnie is detained at the house of Slade, guarded by Jim and Kitty, and is persecuted by the attentions of her abductor. Kitty's sympathies overcome her, and she refuses longer to do the bidding of Slade and her husband. In extremity she reveals the whole conspiracy; Harry's reputation is cleared of all stain, and the lovers are united.

As Harry Denbigh, Mr. Byron played upon the full gamut of the emotions. In the first act he was easy, natural and debonnair as the scampish lover of Vinnie, and created much amusement by his comedy work. In the climax of the second act, when he is arrested for the robbery, he displayed a great deal of power. Later, as the outcast, he invested his lines with much pathos. And in the last acts he roused the audience to the highest pitch of enthusiasm by a display of the well-known Byron "heroics." Indeed, at the last curtain the audience rose and gave him a cheer. Kate Byron was badly cast as Jerry Twaddle. The part is of the Poor Jo sort, and not at all suited to Miss Byron's physique and voice. J. P. Johnson was rather too genteel in make-up and bearing for a country miller. He might make up and act the part better. Harry B. Hudson, as Slade, was a strictly conventional villain, whiskered and well-dressed. Charles J. Young was a very dignified Reverend Denbigh. One could hardly realize that he was at one time a popular banjoist and "straight" man on the Philadelphia variety stage. The villain Jim was well done by Fred. Warren, albeit he "mugged" too much. Lisle Leigh might have invested the part of Vinnie with a little more power in some of the scenes. She did not grasp all the role affords for the display of emotion. Still, her work was not at all badly done, and she deserved the applause bestowed. Dickie Delaro, as Kitty, had a thankless part—good at heart, but compelled to wander in the wake of a vicious husband. But in the last act Miss Delaro had a chance to show her quality. When, arrayed in a garb that no longer disguised her comeliness, she denounced the villains and exposed their scheming, there was a burst of applause that must have been very gratifying to the recipient.

Next week, Edwin Thorne in Crimes of Paris, a play recently produced in Chicago and Cincinnati under the title of Hearts and Handcuffs.

* * *

The chance to see Lester Wallack at popular prices was embraced by a good many people on Monday night, and the seats in Niblo's Garden were all filled. Mr. Wallack as Elliot Gray in Rosedale was very warmly received. There is no need to descant upon the merits of this peculiar performance. Annie Robe was charming as Lady May, and Harry Edwards was an out-and-out villian as Miles McKenna. William Elton was kindly greeted, and he pleased the house as Bunbury Kobb. Louisa Eldridge played Tabitha Stork very humorously. The piece was satisfactorily mounted.

* * *

A large and very friendly audience attended Annie Pixley's opening on Monday at the Grand Opera House. This is the first appearance of the charming soubrette star since her absence abroad. She acted Miss with the mingled mischievousness and pathos which so sharply contrast in the character of the Sierra maiden, and throughout the performance there was a quick and ready sympathy in the form of applause extended to the actress by her audience whenever opportunity offered. The company gave excellent support. Next week Miss Pixley will be seen in her new play, Eily.

* * *

Tony Pastor came back to his theatre in Fourteenth street on Monday evening, and met with the heartiest of welcomes. The auditorium had been freshened up, the proscenium newly painted, and neat velvet and lace decorations placed in the front of the boxes. A capital specialty performance was given. May Arnott did some mystifying protean acts in a cabinet, P. C. Shortis displayed his neat musical mimetic accomplishments, the American Four gave their hilarious grotesque act, and Mr. Pastor had some new songs and fresh topical verses wherewith to tickle the fancy of his admirers. There were other clever people employed in interpreting the long and enjoyable programme, and the audience dispersed feeling thoroughly glad to have Tony Pastor and his always pleasing entertainment back in town.

* * *

Sealed Instructions is being played to excellent receipts at the Madison Square Theatre. No date has been announced for the production of Saints and Sinners.—Romeo and Juliet is awakening enthusiasm in large audiences at the Union Square.—Mr. Harrigan's new play is in preparation at the Park, but Old Lavender has by no means run its course. The houses are large.—A Moral Crime will be played until Saturday night at the Third Avenue. On Monday the new play by C. T. Dazey, called For a Brother's Life, will be produced here.—This evening Mary Anderson is to be seen at the Star Theatre in Pygmalion and Galatea and Comedy and Tragedy. Her houses have been very good, aggregating large receipts owing to the high prices for tickets.—Adonis goes smoothly along at the Bijou, and there is nothing new to be said of the performance.—Kellar's spirited entertainment is meeting with deserved favor at the Comedy Theatre. He is patronized by our best people.

The Musical Mirror.

At the Thalia Theatre, on Friday last, Frederic Wachtel, son of the great *tenore robusto* whose high C took him off the coach-box and made him a star, made a favorable impression in a part that his father much affected, probably from early association of ideas, "The Pastillion of Longumeau." Wachtel junior will never reach the fame of Wachtel senior, because nature has omitted the "high C," but he is a very acceptable tenor of light opera; his middle voice is sympathetic and full, his upper register is somewhat strained and uncertain in intonation. He sings in the German school and acts fairly for a tenor. As a cracker of whips he is nearly as accomplished as a circus ringmaster; in short, he is a good stock tenor and nothing more. We imagine that his name will weigh him down, by reason of unfulfilled expectations. Madame Hanna Norbert-Hagen is a nice singer, careful—almost too careful—pretty, a fair actress, and has a clear soprano voice, sweet and true in the upper notes, weak in the middle and absent in the lower part. She introduced a very florid cavatina from Herold's opera, Der Zweikampf, which she sang neatly and accurately, much after the fashion of a clever school-girl at a college concert. More "abandon" and less self-consciousness would make her a very pleasing light singer. Ziemann, as Bijou, the Blacksmith turned operatic basso, and Eisbach as the opera director, the Marquis von Corey, were both excellent. The chorus, second parts and band were, as always, efficient and sufficient. Opera at the Thalia, if not dazzling, is always enjoyable and thoroughly good.

* * *

The Sunday night concert at the Casino introduced a really first-rate artist in the person of Mlle. Lola de Bernis, a harpist of extraordinary technique, powerful and rich tone, brilliant and perfect execution, and imbued with that innate poetic feeling which can infuse itself into even such unresponsive instruments as the harp and pianoforte. Most harpists whom we have heard content themselves with arpeggi and pretty tinkling of the upper strings, relieved only by a chiming of harmonics and cataracts of glissades; but Mme. De Bernis puts a soul into the strings and makes them dramatic. Anything more charming as a matter of deft fingering, than the descending scales with the right hand, while her left plucked out the subject boldly and firmly, we have never heard. Beyond any manner of doubt Mme. De Bernis is the first harpist in this country. Master Michael Banner, who played a very trashy polonaise by Wieniawski on the violin, is a lad of talent, but, like all lads, immature. His playing is neat, brilliant and pleasant; but there is a shallowness of tone and a lack of grip that will no doubt disappear with years and practice. We no more like to hear a fiddler in the bud than we like green gooseberries. Both should ripen ere they are sent to markets. Nevertheless, Master Banner pleased the audience mightily and was encored noisily, in response to which he played a study in harmonic sounds very neatly, interspersing his tinkling with yodling, after the manner of Tyrolese goatherds. All upon the fiddle—think of that! He is a very nice, clever boy, and when he learns to cut his hair, make a bow without looking as if he was going to put his head between his legs, like a contortionist, and to play the fiddle boldly, and as a fiddle should be played, we have no doubt that he will take a high place in his art—if he be not spoiled first. Belle Cole has a sound, loud mezzo-soprano voice, a pleasing face, a gracious bearing and a full figure. She would be a good singer but for a certain monotony in the giving forth of her voice—like to an organ pipe—which is inimical to expression, and reminds one of the London music-hall artist, whose sole aim is to be heard over the clash of beer-mugs and the buzz of conversation. Nevertheless, Miss Cole sang "Home, Sweet Home" very sweetly. The other songs were of a type common at the present day, but very dull and conventional.

The band, under Rudolph Aronson, played with wonted precision and spirit. We were especially struck by the fine tone of the stringed instruments. Nowhere in the world do we hear such rich-sounding violins—viola, celli and bassi—as in New York, owing, we fancy, to the fact that the musicians, being well paid, can afford to buy good fiddles. The ballet divertisement of Saint-Saens was announced as introducing Scotch melodies. If the following be Scotch, then we are double Dutch: "The Miller of Dee." Early English, and wrong at that. "Believe Me if All Those Endearing Young Charms." Irish—also wrong. "Haste to the Wedding." Early English—tortured violently. Saint-Saens is a charming writer, but, in the name of Music, let him leave national music alone. No Frenchman ever could appreciate any popular music that was not French. Aronson's polka, "Pretty Maiden," is very tuneful and lively. It makes the heels to go jump, and that, we take it, is the mission of the polka. Charles Pratt, as of wont, accompanied admirably, being at one with the singer every time.

* * *

Of Nanon we can say no more than that it loses nothing of its beauty by repetition. In stage setting and orchestral and choral support it is absolutely perfect, and the principal artists are beyond the average of English opera bouffe, especially Fred. Wilson and Perugini.

* * *

Lillian Russell and Edward Solomon carry a full band, including oboe, bassoon, corni, about the country, to the wonder and delight of the natives. The Cornell boys recently gave the fair Lillian a vocal serenade, and greeted Fred. Solomon, the conductor, with the Cornell yell, a rare and much prized compliment.

* * *

The Mikado continues his tranquil reign at the Fifth Avenue Theatre, serenely unconscious of all pretenders to his crown and dignity. Should his imperial law of decapitation for flirting be enforced among his loyal subjects in front, we fear there will be a fearful loss of heads among the people—even worse than after a Presidential election.

* * *

While some persons cannot quite reconcile themselves to the continued accompaniment of instrumental music to legitimate plays, still we must not ignore the fact that all tragedies in the olden time were so accompanied. Indeed, the very name "tragedy" (*Trag Odos*—Greek), "The Song of the Goat," shows that serious dramas were treated in the same manner as the epic, or narrative, poetry of the day—that is, as a chanted recitative, accompanied by the "sackbut, psaltery, and all kinds of music" of the Hebrew Psalmist, or by the flutes, trumpets, lyres and timbrels of the Greek and Roman poets. Tragedy—"The Song of the Goat"—took its rise from the mystical ceremonies observed at the birth of the year (*Orbis*, a circle; *Annus*, a ring) at that period of the earth's history, when, by the procession of the Equinoxes, the year began in the zodiacal sign Capricornus—the goat—as it now has birth in the sign "Aries," the Ram, or Lamb. The Hero of the Myth, always a personification of the sun, went through various adventures representing, allegorically, the Heliacal passage through the various signs, or mansions, of the Zodiac (Jao-Daios—the days of Jah). He was born at the exact period that Winter begins to relax its fetters of ice. He breasted the stormy waves of the sea in "Pisces," fought and conquered in "Leo," gave just judgment in "Libra," was maligned and tortured in "Scorpio," and so on through the celestial stations. The sufferings of the Sun-Hero during his orbital career, his love for Aurora, the dawn; Aphrodite, the earth; Selene, the moom, and all the host of representatives of the female, or receptive, powers of nature, his death and final triumph, make the materials for all dramatic story, and, as they were acted to the accompaniment of the Music of the Spheres, imitated humbly by mundane instruments, in the Age of Gold, we cannot see why they should not be so illustrated in our Age of Iron.

Therefore we are at a loss to see why objection should be taken to the music accompanying the tragedy of Romeo and Juliet as represented at the Union Square Theatre, especially when that music is so appropriate, so harmonious and so subdued to the subject as that offered to us by Henry Tissington and his excellent band of musicans and singers. If it be objected that tragedies were not accompanied by music in Shakespeare's time, we answer; Neither were they illustrated by gorgeous and elaborate scenery, nor by correct and appropriate costumes. The time of Shakespeare was a *renaissance*, after a long night of dramatic obscurity; a time of struggle, not of attainment, and if Shakespeare or any other author of that day did not give his plays the setting that marks the presentments of the present, it was simply because he had it not to give. If musical adornments be out of place, so are pictorial and saltorial, and only half-educated hyper-critics can object to any of the three and hanker after the pipes and tabors, the tapestry-scenes and green rushes of "the Augustan Age of the British Drama."

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Nanon will soon give place to Amorita at the Casino. May it prove to be as successful!

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A burlesque on The Mikado will replace Nanon at Koster and Bial's next week.

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We are given to understand that Theodore Thomas will be musical director of the American Opera company only in name. The real work will be done by Gustav Hinrichs.

* * *

Mapleson is bringing over a good operatic stock company of reliable artists, and will not starve the *ensemble* to feed full the greed of one or two rapacious vocalists, who, like the horse-leech's daughter, cry ever, "Give! Give!" So we may look for solid opera this time, not big head, no body and slim tail, like a pollywog. We hope the public will see this and act accordingly.

The Giddy Gusher.

Whatever John McCaull has got, it's the best of its kind, you may be sure. Leave him to tell it, and you'll find it is so when you come to see it. He's the most enthusiastic man in the "show business." He loves and he hates in a whole-hearted way perfectly delightful in this age of mild-mannered, neutral-tempered men. He told me his Philadelphia Theatre was a da.ling, and his Mikado was the boss. I went over last week, and found it just as he told me. Haverly's old place on Broad street is fixed up beyond recognition.

* * *

Well for McCaull it was that the genial Colonel concluded he would not put out $40,000 in decoration, and get Tiffany to put in green bullseye l rocs' eggs and advertisements of vermifuge, by way of adornment. But he got a New York man, named William Day, who advocates common-sense in decorative art, and told him to make his theatre as pretty as he could for a modest sum of money. The result is something charming. The drapery of the private-boxes and the drop-curtain is puzzling almost every one who sees it. It is variously stated to be an Indian fabric woven in Singapore, a heavy quality of Pongee silk or an old-fashioned material called Terry velvet. The truth is, it is canvas, at thirty-three cents a yard, falling in generous folds from the flies to the footlights. A deep-linen fringe, with an occasional thread of gold in it, edges all this drapery, and the scenic artist has presented a dado in gold figures about a yard deep on it. It's as fresh and neat and pretty as anything I ever saw in curtain drapery.

* * *

Colonel McCaull has painted the place outside as white as purity, and then, to indicate his inheritance of original sin, run in a little gilt here and there. On top is a legend he who runs may read. The building is crowned with two mosque-like domes, and these represent the piles of gold he intends to make in the establishment. He has gilded them till they gleam like heaps of molten metal, and from afar the mounds of gold tell the story of the box-office. All the Japanese ornaments, stained glass, polished brass and tropical plants possible, are used in ornamenting the lobby; so that McCaull's Opera House is a very lovely place. And on his stage he has the best all-round version of The Mikado I have seen yet. He told Clare, the scenic artist, to paint him two scenes. If they suited Clare, he would pay him so much; if they suited McCaull, he'd pay him so much more—mentioning a much larger sum. When the stage was set with the lovely overhanging branches of the ailanthus, from beneath which swept away a vanishing landscape as far as the eye could reach—before he saw the set for the second act he joyfully gave the artist a check for the biggest sum of money he had named.

* * *

I didn't fancy Digby Bell in the last two or three parts I saw him play in New York, and I thought his Ko-Ko would be a "What d'ye soy" sort of party, who would tell us he was

> Taken frum de County Jile,
> Liperited den on bile.

To my very great surprise, he was capital in the part, and sang the music, of course, better than any one else who has essayed the character, having the voice with which to do it. By all odds, Laura Joyce is far and away the best Katisha Gilbert and Sullivan have found. She makes more of the acting, and her splendid contralto voice seems specially fitted to the music. No two persons have played and sung the last act as Mr. and Mrs. Bell do. New Yorkers need not be told that Bertha Ricci is a delightful Yum-Yum. Her pretty, mischievous face and charming vocalism help in a great degree to make the success of McCaull's Mikado. Then for ineffable conceit, incarnate pomposity, commend me to Charles Plunkett, who does Pooh-Bah. The other Pooh-Bahs put on airs and affect superiority; but this Pump was certainly, as he says, born so. He impressed me with the idea that the company and the management must suffer with such a lump of arrogance in their midst. The Nanki-Poo is not in any way superior to the tribe of Nanki-Poos; nor does little Miss Prince approach that cunning Carrie Tutein as Pitti-Sing. Mr. Grant is not as good a Mikado as the one at the Fifth Avenue. That gentleman is the cleverest of all the English company. But taken together McCaull's Mikado is certainly the most amusing and most musical of the entire batch. His dresses are rich and beautiful; his orchestra is splendidly managed by De Novellis; his chorus-girls are remarkably pretty, and altogether I can't remember a pleasanter performance. Philadelphia takes the same view as your Gusher, for The Mikado is playing to houses ranging from $1,000 to $1,500.

* * *

I believe I have admitted in these columns before that I am of a most susceptible nature; that certain forms of masculine attraction cause me serious uneasiness. McCaull's Mikado has produced a change in my interior arrangements not wholly pleasant. I entreat my heart to sit still, as my friend Mackay does in Evangeline; but as far as I can ascertain, it has not so much as stood still, let alone sat down, since Saturday last, when I encountered Mr. Morton, McCaull's acting manager, for the first time. You have heard of Deacon Eldad Taylor, who, with his wife, went to Samanthy Sundown's wedding, and how, when the parson asked if any one forbid the banns, the Deacon spoke up and said *he* did. When pressed for his objections, he replied that he had for a long time "mentally reserved Samanthy for home consumption," and it broke him all up to see another fellow get her.

I have not the slightest idea what Morton's domestic relations are. I presume he is heavily mortgaged. A piece of property like Morton you don't find unencumbered very often. But as I think of his Romanesque face and winning ways I mentally resolve to assume all responsibilities whenever he's in the market.

* * *

A few years ago I was in London, when the pantomimes began, and scattered through 'em I found the tunes of Rice and Braham, and I heard them whistled and sung as frequently as Sullivan's.

A very musical lady said to me in London: "Miss —— has some delicious songs that no one sings but herself," and the first I heard her sing was Rice's "Laughing Eyes of Blue." Sure am I that if a libretto as quaint in conceit and clever in construction as that of Pinafore had enlisted Edward Rice's tuneful soul when he launched its melody upon the words of Evangeline, he would be neck and neck today with Sir Arthur. There's a swing to his music perfectly delightful; that's the quality that has made Strauss the idol of the dance-world, and there's a plaintive melody that is catchingly seductive about his compositions, and that's the quality that will always keep Balfe in the heart of the song-singer. There are lovely strains in Evangeline, but the music is so far superior to the libretto and the people that interpret it that the whole affair always makes me mad. I hear one gem after another thrown away upon idiotic situations and senseless words, or really charming music sung by variety-hall screechers. Mr. Rice knows the taste of the time. He didn't try the voices of his company when they applied for parts in Evangeline; he just made inquiries as to their appearance in tights. If they had good legs it was *quantum sufficit*. Evangeline is running magnificently on its legs, but Rice slaps his well-filled pocket and puts a lock of cotton in his ears, content, no doubt, with a great pecuniary success. But I hope some day, when this remarkable man gets a streak of composition on him, he will expend his melodious strength on a libretto worthy of his lovely music.

* * *

"It's better to be born lucky than rich," says the old saw. Your Gusher is superior to a bank-account if it's true, for she is lucky; she never catches a measle; she never feels down-hearted; she is filled with peace and good-will to everybody, and she's sure to get a lucky number when she plays policy or buys a lottery ticket.

Belonging to the Highbridge branch of the Finest, there is a handsome Sergeant of police named Smith, and in such moments of idleness as the criminals of that pastoral neighborhood allow him, he built a beautiful boat with great ingenuity and skill. But, as he was not a seafaring man, he concluded to raffle it off, and to that end he circulated tickets entitling the holders to chances to win the *Little Em'ly*, a schooner. Your Gusher was invited to try her luck, and she bought one. Down at the dock lay a big three-masted schooner, which she visited daily and inspected with much interest, as being her future property in all human probability.

The night of the raffle came. All the horny-handed farmers; all the Highbridge dudes; all the police force; those village boys, McIntosh and Beckwith; the big medicine-man, Dr. Ferguson; the railroad men; the acqueduct men, and others interested, gathered and "shook," for the ownership of the schooner depended on what could be got in three throws out of three dice.

Your Gusher loves the fun and freedom of a bar-room better than most women like ice-cream; but she forgot all about the raffle. So arriving at the fatal ticket, Sergeant Smith invited some patriot to "shake" for the Gusher, which he did. Raising 'em 45, no one topped her, and about bed-time news reached me that I was owner of the *Little Em'ly*.

I sent invitations that night to quite a party to be on board early next morning. I boxed the compass and spliced the main-brace, and conducted myself with much maritime intelligence for the rest of the evening.

I was aboard at seven bells, with a tarpaulin on my head and a quadrant in my hand. You never beheld such a nautical state of excitement as I was in. Then some one said, "Your ship is brought round."

"To which dock?" asked I.

"It's in the bar."

A vision of my craft high and dry on some sand-bar in the vicinity paled my tarry top-lights.

"How did she get there?" I questioned,

"Dennis put her there."

Then I was mad. Dennis is the best lad in the world among horses and on land, but as a sailor he knows nothing. The idea of his sailing my boat unauthorized and running her on a bar was simply enraging.

"Will she come off with the tide?"

"She ain't tied; she's sitting on a tressle just back of the beer-pump," said my informant.

Do you know, the schooner *Little Em'ly* is a matter of six feet over all, instead of a big three-master in the water, and your disappointed Gusher is not a ship-owner at all. It's a miniature affair, very ingenious, and quite a little work of art; but for one night I was commander of a vessel—in my mind.

* * *

I buy no more lottery tickets till I view the article I shall win. I'm too lucky. My luck entails disappointment. Drawing that boat has embittered twenty-four hours, and made the whole police force mad because they didn't get it instead of your GIDDY GUSHER.

Professional Doings.

—Janish is booked to play in Boston Thanksgiving week.

—Edgar Smith has joined Patti Rosa's company as advance agent.

—Carver B. Cline, of the Hess company, was in town on Monday.

—Florence Gerald, the Southern authoress, actress and poet, is in the city.

—Patrice has been engaged by Manager Kennedy for the part of Dido in Clio.

—Elsie de Vere has left the All-Star Specialty company and is in town disengaged.

—T. J. Hannon has been engaged for Leonard Grover's Private Secretary company.

—Bartley Campbell and Al. Hayman are at war over the failure of Paquita in San Francisco.

—Walter Owen is temporarily engaged to support Fannie Louise Buckingham in Mazeppa.

—Jacques Kruger has cancelled a lot of one-night stands and replaced them with two-night.

—Louden McCormack begins an extended '49 tour of the South on Friday night at Knoxville, Tenn.

—Frank M. Burbeck's Esmeralda company opened in Boston on Monday night to a very large house.

—Daisy Hooker, well known as a clever little soubrette, has been engaged for the Salvini company.

—Marius de Lazare's new song, entitled "Everything Goes," is shortly to be introduced into Adonis.

—Blanche Corelli avers that she will continue to produce The Mikado in New England in spite of Stetson.

—J. H. Adams has been engaged as advance agent for John A. Stevens. He will join the company in Louisville.

—M. W. Fiske has not left Jennie Kimball's Merrimakers, as reported. He is under engagement for the season.

—Bessie Byrne has had an offer from Daniel Bandmann to play Lady Isabel in East Lynne with his company at matinees.

—Mme. Judic's season in New York has been, according to her manager, Maurice Grau, exceedingly remunerative.

—J. E. Kellard and Margaret Leigh, of Barrows' Professor company, were recently united in marriage in a Texas town.

—Seabrooke's Hobbies company is not playing this week. T. Q. Seabrooke is ill. The company reopens at Chicago next week.

—Lillian Lewis has retired from the Carrolls' company. On Nov. 16, in Williamsburg, she begins a starring tour in The Creole.

—Flora Moore is with relatives and friends in Chicago. Richard Fitzgerald has made her an offer to return to the vaudeville stage.

—Oliver Byron produced The Inside Track last season under the title of Rags and Bones. It has since been revised and rechristened.

—There have already been numerous calls for seats for In His Power at Wallack's Theatre, the sale of which is to begin to-day.

—Charles T. Vincent has met with favorable notice from the Boston press for his acting as the Baron in Frou-Frou, with Rhea.

—Rose Coghlan is at present rehearsing the new play she has purchased from Will C. Cowper, and will open with it in Toronto next week.

—Charles Gayler is rehearsing his play, The Bohemian, at the Lyceum Theatre. It will probably be produced the first week in November.

—On last Saturday, in Jersey City, Linda Jeal, the equestrienne, of Barnum's Circus, was married to Lowando, a fellow-professional.

—To keep some of his business matters in San Francisco separated from affairs of the past, McKee Rankin has taken out papers as a sole trader.

—Henry B. Bell and his wife, Katie Gilbert, have closed with David Bidwell for his twenty weeks' stock season in New Orleans and the South.

—H. Leone, who met with an accident while travelling with the Paquita company, is greatly improved and expects soon to recover his eyesight

—The report that Louis James has left John A. Rickaby's company, now rehearsing One of Our Girls at the Lyceum Theatre, is without any foundation.

—Charles Willard has been engaged to play the comedy parts in Oliver Byron's repertoire. He replaces Frederick Warren, who goes to Koster and Bial's.

—Henry Chanfrau is doing a fine business on the New England circuit. In Portland, at regular prices he played to the best business of the early season.

—Polly Fairbairn, a sister of Bessie, has joined Bennett and Moulton's Opera Company B. The Fairbairns are a well-known musical family down East.

—Tony Hart, who is doing a splendid business with Buttons in Cincinnati, will next week put on the play written specially for him by T. R. Edwards.

—Hugh Fay opens in Providence on Nov. 9. Mr. Fay is very popular with Providence audiences. Charles Melville and Frank Irving will manage his tour.

—Josie Devoy, of Hoyt and Knowles' Argonauts, is receiving very commendatory notices from the press for her acting and for her expertness in dancing.

—Minnie Radcliffe made quite a success as Margarite in No Thoroughfare, with W. J. Florence, in Philadelphia. She has been with the Florences two seasons.

—Marie Hilforde made a success as Poleska in A Russian Honeymoon with Blumenthal's company the other night, when she played the part to fill a gap at short notice.

—Billy Barry and the stock company at Hyde and Behman's Theatre, Brooklyn, have thus far met with success. J. J. McCloskey is writing a new play for the house.

—Charles Shackford writes that he has secured the rights to the musical comedy, Venus on a Lark, and will produce it on the New England circuit about a month hence.

—The Troubadours produced Tom, Dick and Harry, by E. E. Kidder, last week in Kansas City. It satirizes the Lyceum School of Acting, and is likely to prove a success.

—All of John McCullough's costumes, properties, etc., will be sold by auction at Ortgies and Co.'s galleries on Friday, Oct. 30, at 8 P. M. They will be on exhibition day and evening from Oct. 26.

—Baby Woods, the infant child of Daisy Woods, has made quite a hit as Juliet's page in the production at the Union Square, the ladies going into ecstasies over the cunning ways of the little one.

—Hattie Warner will play Nellie Denver in The Silver King—the Canadian production. She has been for some time with the Norman Comedy company, playing Camille and kindred roles very successfully.

—A number of people who saw Scudamore's drama, The Inside Track, played in London, and who saw it at the People's Theatre last Monday night, say the latter is a much finer production than the former.

—Warren Chapman, a member of Egbert's Dramatic company, touring Michigan, committed suicide at Flint last Saturday. He was buried by the company. Deceased leaves a wife and child in San Francisco.

—Louis Balfe played a fine engagement in Philadelphia last week, and Dagmar is a success. But the management have come to the conclusion that the company needs strengthening. Miss Balfe is on tour westward.

—Several thousand handsome pictures of Mary Anderson, in a variety of different styles, both panel and cabinet size, have just been received from England by Charles L. Ritzman, the Broadway photographer.

—The husband of Mrs. Augusta Foster, who was a son of the Hon. Henry A. Foster, ex-Judge of the New York Supreme Court, died in Chicago last week. Mr. Foster was at one time a prominent merchant in that city.

—A well-known manager, just arrived in town, says that money is rather easy on the Square just now. He says that the other afternoon he lent out but $1.25. Last year at this time he was out $6.50 inside of an hour.

—Bertie Crawford, at one time a member of Jennie Kimball's Merriemakers, has stolen the latter's musical comedy Capers and is producing it in England. Her alder and abettor is Richard Stahl, once Miss Kimball's musical director.

—A report recently appeared in a morning paper to the effect that Roland Reed had been engaged by Mr. Stetson for a No. 2 Mikado company. It is not probable that Mr. Reed will ever again don the make-up of Ko-Ko.

—Oscar R. Hundley, the Huntsville (Ala.) manager, telegraphs THE MIRROR that Katie Putnam on Saturday closed the most successful engagement ever known in that city. But Mr. Hundley forgot to say that a big Fair was in progress.

—In the Special Sessions, on Monday, John A. McCaull was fined $100 for vigorously pulling Heinrich Conried's nose one warm afternoon in August last. The assault arose from a dispute over Louise Montague's engagement at the Casino.

—Cyril Scott succeeds John A. Lane in the part of Mr. Hartman in In Spite of All at the Lyceum. Mr. Lane is under prior engagement to Salvini. Other changes in the cast will probably be made before the company goes on the road.

—Anna Eva Fay, assisted by two male "mediums," is imposing upon interior New York audiences with a so-called Illustrated Lecture on Spiritualism. In their hurry to get away from Lockport, last week, they neglected to pay their hotel-bill.

—Sending c. o. d. packages containing rubbish has jumped into favor as a practical joke. Colonel Sinn and Lou Behman, of Brooklyn, are recent victims. They were mulcted in twenty dollars each. The Penal Code ought to cover this sort of joke.

—George Heuer, who was treasurer at the Olympic Theatre, St. Louis, for fourteen years, and who is now manager of Hallen and Hart's Ideals, has brought out the night of Monday, Nov. 23, at the People's Theatre, in that city, for the occasion of his benefit.

—Jay Rial, who arrived from San Francisco on Tuesday, brought a handsome souvenir from J. J. Wallace to his physician, a gentleman well known in theatrical circles, in remembrance of successful professional services rendered some time ago by the latter.

—Irene Verona has made a very favorable impression as Evangeline at the Fourteenth Street Theatre. A London manager visiting New York saw the performance the other night, and offered the actress an engagement for next year in the British metropolis.

—Daniel Frohman writes that Mme. Modjeska is playing in Chicago at the rate of $1,500 a performance, and that the new play, Princess Zillah, has made a hit. The bloodhounds enact their roles most correctly, though a number of rehearsals were necessary.

—Last Saturday night, in Pittsburg, manager John E. Cannon, of the Bijou, had a dispute with Harry Eilsler, of the Opera House, over money matters. They came to blows, but were separated before damage was done, and later made an amicable settlement.

—Handsome printing, from designs by Charles Hill, a rising young artist, is being gotten ready for the production of One of the Bravest, in which Charles McCarty will star this season, under the management of George W. June. The company is at present being organized, among the people secured being Miss Johnstone Bennett, lately with John Howson's company, for the leading soubrette part.

—Sosman and Landis, the well-known Chicago scene-painting firm, are building an immense studio in South Clinton street, that city. They will have over 150,000 square feet of floor-room and eighteen paint-frames, and will thus be enabled to get up scenes for the largest spectacles. During the past few years Sosman and Landis have made wonderful strides in their business. Their work is found in 600 theatres throughout the country.

—Rehearsals of the Robert Fitzsimmons Comedy company, in William Gill's new burlesque, Chestnuts, are going on at the Grand Opera House, under the direction of H. E. Dixey, who is constantly introducing new business. The company includes Richard Golden, Dora Wiley, James Gilbert, Mr. Mackey, Ed. Cameron, Ed. Hill, Thomas Miller, Ed. Thurston, M. E. Eddy, Florence Scott, Mary Smart, Georgie Knowlton and Miss Dean.

—Alexander Spencer, musical director, and Lizzie Sims (his wife) have left McDowell's Comedy company and are at liberty. Mr. Spencer says that the artistic success of Wedding Bells is undeniable, but that the management has not kept up with the demands of salary-day. Mr. Spencer speaks in the highest terms of Mr. and Mrs. McDowell (Fannie Rowe), and says that he could not wish to be connected in business way with a more honorable manager than the first-named.

—Ida Mülle has suddenly decided to star in a play from the pen of Howard P. Taylor, who will be interested with Benj. Tuthill in the management. The play is called Dimples; is in five acts, and is calculated to display Miss Mülle's naive qualities as a soubrette. The play is something after the order of Miss Minus Western life, and there will be considerable music introduced. A strong company will be organized, and the opening will take place early in November.

—J. W. Ryckman has left the Comedy Theatre for the purpose of organizing and taking on the road the Charles Bowser Comedy company. Mr. Bowser will be at the head of the organization, and the play produced will be a three-act comedy by Sydney Rosenfeld, entitled In the Swim. The piece is said to be full of laughable situations, and it is the intention of Mr. Ryckman to get together a comedy company that will be an American what Charles Wyndham's is to England.

—Among the people engaged for the stock company of David Bidwell's St. Charles Theatre, New Orleans, are Marie Wainwright, who is shortly to leave Lawrence Barrett; Louise Muldener, Minnie Monk, Kenny Madden, Joseph Wheelock, Barton Hill, Harry Hawk, Harry Bell and Katie Gilbert. David Belasco has been secured as stage manager, while R. E. Stevens will act as manager. The season will open on Dec. 5 with Taken From Life, although the company will play two weeks on the road in transit.

—In speaking of the prospects for the season, Colonel McCaull remarked to a MIRROR reporter: "Everything seems to be booming, and my operatic companies are not lacking in their share of the general prosperity. The Mikado company at my Opera House in Philadelphia is giving a splendid representation of the opera, and they are being rewarded by most remunerative audiences. In fact the audiences are only limited by the size of the theatre. As for The Black Hussar, the same report of splendid business comes in from the West."

—Edward Sheridan is rendered penniless by his unsuccessful litigation over Called Back, and has been compelled to disband his company. The following people are thrown out of an engagement, some of whom had declined other offers to engage with Mr. Sheridan: Agnes Herndon, Rillie Deaves, Louise Forster, Evonia Gaintz, Adele Godoy, Herbert Leonard, W. S. Harkins, Charles Mortimer, Stanley Rignold, W. J. Shea, Walter K. Mason and Ben Kendall. Mr. Sheridan hopes that at some day he will be able to settle their claims upon him.

—Will C. Cowper has written a play for Viola Allen, which that young lady has accepted and signified her intention of starring in at the end of her engagement with Salvini. Her part in the play will be that of a Puritan maiden, and she is most enthusiastic over the many opportunities which it gives for a display of her histrionic powers. Her father, Leslie Allen, will also be seen in the play, and in a part similar to that of Elbert Rogers in Esmeralda, in which he made such a great success at the Madison Square Theatre. The English rights for the play have already been purchased by Mark Quinton.

—The success of Myra Goodwin's season has exceeded expectations. Her sponsors were prepared to lose a little money on her first season; but her success is financial as well as artistic. The Western and Southwestern press have accorded her the highest meed of praise as a soubrette actress, a charming singer and a graceful dancer. The local managers have not been slow to see that she has a brilliant future, and have been eager to rebook her for next season on better terms. By-the-way, Manager Bidwell, of New Orleans, saw Miss Goodwin at the Fourteenth Street Theatre last Summer, and has given her an engagement at one of his theatres for week of Nov. 2. John T. Maguire, Miss Goodwin's manager, is ceaselessly active in his star's interest.

—The presence of Manager J. H. McVicker, of Chicago, in the city since last Thursday, has been the means of setting on foot a number of rumors regarding that gentleman and a probable rendering of The Mikado in Chicago by one of the companies at present giving the opera here. When a representative of THE MIRROR was given an interview with the gentleman in the lobby of the St. James Hotel yesterday, he found him in the best of humor, though not at all inclined to undergo the process of "being pumped." "I'm not a good hand at being interviewed, and I really have nothing whatever to say. I'm not in the city on business, and I don't intend staying later than Saturday, or at the longest till the middle of next week. I want to see Salvini's opening, as he is booked at my theatre, and that's about all."

PROVINCIAL.

BOSTON.

What we have all dreamed of so long has actually taken place, and at last we have a house where light opera is to be given without being vulgarized by offensive indecencies or coarse horse-play; where people of brains and refinement can come and enjoy their music and attendant mirth without being appealed to by the uproar necessary to tickle the fancy of a stable-boy. And it looks as though the venture is to be a success. Gentlemen and ladies have crowded the bright little Bijou Theatre all the week, and the hoodlum element has found neither place nor attraction for is. The Summer concerts at Music Hall showed us what Ad. Neuendorff could do in one direction, and now a week lacking a day of light opera indicates what he can accomplish in another quarter. The pessimists declared beforehand that Stradella was not of precisely the character draw. But the pessimists have encountered a pessimistic cyclone. It takes a strong man to reach into the past and pull forward an old opera, without any of the modern features of advertising connected with it, and so dress it as to make it popular; but Mr. Neuendorff has done it, so it looks now. And it remains for the best class of music-lovers, those who have been hurt at the low order of some of the "comic operas," to give this venture cordial support. The best way to purify the stage is for a clean, an artistic and a brave man to take the lead; and this Mr. Neuendorff has done. All honor to him! And all support, as well. W. H. Fessenden sings in the title role better than I have heard him since his old days with the Ideals, and both looks and acts the romantic Italian singer finely. Rosalba Beecher makes an interesting Leonore, singing and acting effectively. Signor Brocolini and Carl Pfueger enact the brigands with much humorous force, and sing well. D. M. Babcock is the Bassi. It will thus be seen that two of the leading characters were amateurs as far as the opera stage is concerned. Congratulations for them are in order. The setting of the different scenes is especially fine, particularly the opening one giving a view of Venice, which is cool and quiet, but full of a delicious atmosphere, and very poetic in distance and local feeling. The opera will be continued as long as it will draw.

The Road to Ruin was the attraction during the first half of the week at the Boston Museum, with John Gilbert in the role of Old Dornton. The co. appeared to good advantage in the play, while Mr. Gilbert's personation of the alternately stern and forgiving, flinty and tearful, old man was perfection itself. Grandfather Whitehead and Simpson and co. were given the latter half of the week. Both were presented beautifully, of course. Mr. Gilbert's engagement has almost changed the character of the audiences. "They are the choicest whom," said the veteran doorkeeper, Eben Oliver, to me the other evening as I went out for a moment's chat, to be told that it seemed like old times, because he attended door forty years ago when Mr. Gilbert played at the Old National. The past fortnight has been one of delight, though some of the plays have been old-fashioned and dusty. The season has been one of especial interest also a showing how delightfully Charles Barron and Annie Clarke fit into the comedies of a previous generation. I do not know of their peers anywhere. Charles Kent is making a big reputation, his Mr. Silky in The Road to Ruin being wonderfully clever in both make-up and action.

The second week of Rosina Vokes and her London Comedy co. was much more interesting than the first. Boston wanted Barbara and her old laugh; and they got a little of it in Nan, the Good-for-Nothing, which was given the first of the week, and in My Milliner's Bill, which replaced it later. Nan was well rendered. But for genuine rollicking fun, that was written for and can be enjoyed only by ladies and gentlemen, My Milliner's Bill is simply great. Why the season was not opened with it I cannot conceive. There are but two people in it, Mr. and Mrs. Merridew. The latter formerly an actress, who contracts a bill and is put to straits in paying for it. "The singing of His Heart was True to Poll" was done irresistibly by Miss Vokes, and gained her encore after encore nightly; while her dancing, of a different flavor from that seen in A Tinted Venus, revealed her exquisite grace, marked with a very comic accent. Brandon Thomas' Jack Merriden cleverly seconded Miss Vokes' personation. In Honor Bound, with pretty Leslie Chester in the leading role, was given during the week. It is a little half-hour comedy, by Sidney Grundy, reminding one of Old Love-Letters and its simple beauty and quiet action shame the loud works that succeed by merit of the stage carpenter and low tastes. Speed the day when our theatres will be filled with audiences who can enjoy such works as these!

The Shadows of a Great City continued to good business at the Boston Theatre.

Maggie Mitchell began a two weeks' engagement at the Park Theatre on Monday evening, and devoted the first week to Maggie the Midget, which is probably the best adapted of her pieces to display her powers, which or course are the same ,as last year, and call for no new words. R. F. McClannin, who was so long at the Boston Museum, is still a popular member of the co. and received a warm welcome, as well as Miss Mitchell, from hosts of friends. The houses have been large and pleased.

Storm Beaten crowded the Howard Athenæum during the week. The cast is much the same as when given last season at the Globe.

Claire and the Forgemaster, with Katherine Rogers in the leading role, was the attraction at the Windsor Theatre, and filled the house each afternoon and evening. I was not able to see the play, but hear Miss Rogers' personation spoken of as robust.

Resumé: Boston Lodge No. 10, B. P. O. Elks, is now in possession of a magnificent Hall on Hayward Place, opposite the north entrance to the Globe Theatre. The building has a frontage of 25 feet width, and a depth of 90 feet, extending through to Chickering Place. It is beautifully furnished with furniture of solid cherry, has an organ built into the wall, and a number of pictures, some recently presented by Isaac B. Rich, of the Hollis Street Theatre. The cost of the property as it now stands was about $25,000.—The first of the Symphony Concerts was given 17th at Music Hall, under the baton of Wilhelm Goricke. Adele Margulies was the soloist, her selection being List's Concerto for piano-forte in E flat.—Emma Nevada will appear in concert at Music Hall 27th and 29th.—Ex-Governor Rice was in one of the boxes, and Mayor O Brien in the other, on the opening night of Stradella at the Bijou.—Mlle. Rhea is a the Tremont House.—The Boston Museum ushers are out in new uniforms. Head usher John W. Burns is now proud of them and correspondingly happy.—H. C. Barnable entertained about a score of guests at the Revere House Sunday evening, 11th, among the number being Zelia de Lussan, Agnes Huntington, and W. H. Clark, of the Ideal Opera co.—Governor Robinson and Lieut.-Governor Ames were seen in one of the Globe Theatre boxes during the week.—There is a rumor that Geraldine Ulmar may delight Bostonians with her Yum-Yum when The Mikado opens the new Hollis Street Theatre. This *would* be a send-off.

CLEVELAND.

The Kiralfy comb. in Around the World in Eighty Days had a very successful week at the Opera House. The play, like Verne's story, is interesting, having much of the improbable, and presenting a narrative of adventure, travel and heroism that holds the attention of the audience closely. Several new and attractive features have been added since its last production here. Roland Reed in Cheek, 22d, 23d, 24th.

At the Academy of Music The White Slave did a fair business all week. The co. is nearly the same as last season. Annie Hooper as Lisa is promising, and [illegible] J. Tighe as Clay Britton is good. This week, [illegible] in Conrad, the Peddler.

[illegible]'s Musical Comedy co. saw a good week at [illegible]. This week, Ethel Tucker in Queena and [illegible].

Pickings: Dora Henninges has signed with the Metropolitan German Opera co.—Annie Ellsler daughter of Manager Ellsler of the Academy, plays the part of a gamin in The Don at the Opera House this week.—G. W. Crowell has taken the management of the Harry Lindley Dramatic co.—The Cleveland Theatre opened 19th.—Next week, The Ivy Leaf co. with D. H. Wilson, a Cleveland boy, in the cast.—Nat Childs, manager of Roland Reed, was here last week.—The lobby of the People's Theatre is being tastefully frescoed.—The Academy should occasionally change the style of its programmes. The same old marginal jokes greets the patrons each week and has a tendency to make one weary—of life and of the theatre.

PHILADELPHIA

At the Walnut Street Theatre, W. J. Florence has tried the experiment of presenting No Thoroughfare for a second week. This was unwise, and rendered necessary a change of bill, so Dombey & Son was given during the latter part of the week. Mr. Florence's impersonation of Cap'n Cuttle is one of the most thoroughly excellent performances of the present day. In make-up, movement, speech, and in nice attention to the smallest details,it is perfect,and the old fellow whom Dickens made us love is presented to us the embodiment of our fancy. Henry Holland, although having in Mr. Dombey a very poor part, deepened my already good opinion by his careful dignified acting. Mr. Earle Sterling was quite clever as Mr. Toots, but the other members of the co. were disappointing. This week Bartley Campbell's Paquita.

The Chestnut Street Opera House with Lotta as the attraction has been well filled every night. Mlle. Nitouche, which ran through the week, is not the best of Lotta's plays, and in fact does not interest me very much. However, the charming little star delighted everybody, as usual, and doubtless would do so no matter what she played. C. H. Bradshaw, upon whose shoulders much of the labor falls, was fully able to bear it and gave a good performance, brimful of fun. The cast is so extensive that I must be excused from further individual mention, especially as all were deserving of praise.

Nanon, at the Chestnut Street Theatre, has completed its second and last week. The houses have improved nightly, and we all regret the departure of Mr. Carleton and his excellent co. Aimee in Mam'zelle, 19th.

At the Temple Theatre Dagmar has drawn very good houses all the week, and Messrs. Havlin and Erlanger will eventually have in it a strong attraction. Dagmar, an unloved and unprotected wife, is accused of killing her husband, who has committed suicide. She is acquitted through lack of evidence,but goes forth branded and to be pursued by a villain who has ruined her husband. She is beloved by a soldier, Colonel Stanley, the hero of the play, who binds himself by an oath made to his brother never to marry her until her good name is restored. He is sent to India with his regiment, and Dagmar, to escape the attentions of the villian Hugh Percival, flees into the country, where, under an unassumed name, she is courted by Lord Castleton, brother of her soldier-lover. The latter having been reported slain, she promises to marry her new suitor. Colonel Stanley proves the falsity of the rumor concerning him by returning alive. Dagmar, becoming desperate, conceals her lover behind a screen in her drawing-room; sends for the villain, who enters the apartment, and by seeming to relent and accept his addresses, she cajoles him into a confession that he ruined her husband, poisoned his mind by lies, and drove him to suicide. She then denounces him, the lovers are united, and the law punishes the villain. The play is very strong and at the same time finely shaded. The part of Dagmar requires great versatility, presenting as it does, love, tenderness, comedy, anger, despair and scorn; but it finds in Louise Balfe an excellent exponent, and one capable of expressing all these emotions. Her performance was not faultless, but it would be difficult to find another woman who could play so exacting a part as well. Spencer Harrison, as Hugh Percival, gave a performance more remarkable for fine finish than for strength. I agree with his interpretation, which presents a villain toned by the polish of society; but he should remember the strong coloring of the heroine, which throws his lighter tints too far in the background. He can readily give the part more force without impairing its gentility. In addition he needs an older make-up. Edward Travers, who played Charles Martell, the cruel husband, did fairly well; but for the rest of the cast silence is the greatest kindness. With a stronger co., which is a necessity, this play will doubtless command success. The Breadwinner will follow.

Alone in London has been the week's attraction at the Arch Street Theatre. This play, although so similar to many others of its class, possesses considerable merit, and affords fine scope for the co., which in this case is a very good one. Cora S. Tanner, as Annie Meadows and Nan, was in the main satisfactory, and won much favor from the audiences; but her performance was somewhat uneven, and consequently at times disappointing. Her manner of speaking the words "thank God" was entirely too boisterous, and calculated to offend. I deprecate the use of the name of the Deity upon the stage; but if it must be employed, let the words be spoken with a show of respect. "Thank Heaven" is a preferable expression. Herbert Archer, as Richard Redcliffe, is deserving only of praise, and the same is true of Belle Archer, Walter Reynolds and William Herbert. The lesser characters were in good hands. The scenery was pretty, and the old sluice-house was particularly effective. This week comedy returns here in the shape of A Parlor Match.

Nobody's Claim has crowded the National Theatre every night, and standing-room has been at a premium. The play is strongly sensational, but seems to have a flavor that is highly appreciated. The honors were carried off by J. J. Dowling and Sadie Hasson in their respective roles of Ward Deveraux and Madge. The comedy element, as represented by Max Arnold and Charles A. Mason, proved very entertaining, and Lester R. Jordan portrayed the two villains in quite a satisfactory manner. The staging was effective. Week of 19th, Baker and Farron will present A Soap Bubble.

At the Arch Street Opera House, The Mikado after a satisfactory run, gave place on Wednesday to Girofle-Girofla, with Ethel Lynton in the dual title role. She has already made quite a hit by her good singing and spirited acting. The Mourzouk of Edward L. Connell is very strong. It is a part well suited to him, and he looks it to perfection. The other parts are very fairly rendered, and the opera will doubtless hold the stage for several weeks.

At McCaull's Opera House The Mikado continues to fill the house nightly and receives many commendations.

The All-Star Specialty co. has done an excellent business at the New Central Theatre. The Martell Brothers, somersault artists; Mollie Wilson, vocalist; Andy and Annie Hughes in their Masquerade Party, and Wood, Beasley and the Weston Brothers, musical artists, were among the pleasing features. William F. Carroll and Joe J. Sullivan, Irish comedians, are entitled to special mention. This week we are promised a very strong comb. of artists especially selected by Manager Gilmore.

At Forepaugh's Theatre The Bandmann-Beaudet co. has presented a series of Shakespearean plays and old-time dramas to good houses. This week, Owen Fawcett in Big Bonanza.

The Eleventh Street Opera House produced last week a burlesque Mikado, which is decidedly the funniest I have yet seen. It will continue to be one of the attractions for this week.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Mr. and Mrs. Tony Hart, in Buttons, drew but fairly last week. Tony Hart is a clever delineator of character, and is a favorite in this city. T. W. Keene, 18th.

Olympic Theatre (Pat Short, manager): Joseph Jefferson appeared in Cricket on the Hearth and Lend Me Five Shillings—a double bill—and Rip Van Winkle during the week. Very large and appreciative audiences. His support is fine, the veteran Edward Varrey being especially effective. Wages of Sin, 18th.

Pope's Theatre (Charles Pope, manager): The Tigers, in which Kelly and Mason have made a rousing hit, did well last week, and the three acts of funny business afforded plenty of amusement. The Tigers is a roaring farce from the word "go," and in the hands of the best team of dialect comedians seen in St. Louis in many a day, it cannot fail to take big whenever produced. Lina Melville was a bouncing hit. Her sweet singing being a bright feature. Mrs. George S. Knight in Over the Garden Wall, 18th.

Standard (William H. Smith, manager): Grau's co. in light opera had a fair run of business. The Silbon Burlesque co., 18th.

People's Theatre (W. C. Mitchell, manager): Bright little Lizzie Evans has been entertaining good-sized audiences in her clever pieces, Florette and Fogg's Ferry, in the former of which she has already won a great deal of favor. She is full of vivacity, shows good character conception and sings sweetly. She is well supported, and in E. R. Marsden and Tillie Shields has two excellent people. Gus Williams in Oh, What a Night!

Casino (George McManus, manager): An excellent variety performance was given the week just ended. The coming week some new specialties will be produced. E. D. Tannehill's Fun on the Bristol did well throughout the week past.

Around the Clock: James Hannerty, one of the proprietors of the Standard, is working on a scheme for his theatre, which he has hopes will pan out big. He is a great worker, and whatever he takes hold of generally succeeds.—Gus Thomas, the well-known comedian, and author of Combustion and Editha's Burglar, is at present in Philadelphia, perfecting his new enterprise in the theatrical line. He has a surprise in store for the profession.—The Siege of Paris is drawing the multitudes.—Manager John W. Norton of the Grand Opera and the Chicago Opera Houses, has returned temporarily to the stage, and will play Brutus to Lawrence Barrett's Cassius at Chicago next week.—Sol Smith Russell and Emma Abbott follow each other at the Olympic the first two weeks in November.—Adelaide Moore is booked for Pope's later in the season.—Colville's World follows Gus Williams at the People's.—An Adamless Eden opens at the Standard the week of 25th.—Modjeska comes to the Grand Opera the week of 25th.—Kobson and Crane come to the Olympic the week of 25th.—Niagara, with Rose Eytinge as the star, falls at Pope's this season. It opens Oct. 25.—Judic and her "rippling laughter" will play at Pope's this season.—Theodore Thomas and his grand orchestra will conduct the Musical Festival to be held at the Exposition, 28th to 31st, inclusive. The festival promises to be the grandest ever held in the West.

NEW ORLEANS.

The Professor, after a week of very ordinary business, closed at the Academy of Music 10th, and on the following night the Tally-Ho coach, driven by R. L. Downing (Hank Monk), and carrying a small load of rather weak actors, drew up at this house for one week. Mr. Downing is unquestionably a good actor, though almost totally devoid generally of facial expression. He has a fine stage presence, and his make-up is first-class, though perhaps a trifle young for the age the play indicates Monk to have been. He presents a very attractive appearance, however, and that seems to go for much nowadays. The play is rather disappointing. It takes too long to reach what is really the gist and germ of the plot, and then the end has to be rather hastened to get through in the time and space allotted for three ordinary acts. The description of Horace Greeley's ride, to which so much attention is directed by programme and ad., is rather disappointing as a recitation, and, even with the aid of recitative music to work it up, scarcely arouses the admiration or enthusiasm evidently expected of it. Downing's drinking-song, "Here's to you, Tom Moore," is a success. His acting in the last act is very good indeed, but the end of the play is too abrupt. The passengers are hurried up and the coach driven off as if time was very pressing. For the last half of the week an effort was made to "pull up" business by tacking on to the programme the time-honored farce, A Regular Fix, in which Mr. Downing gives a fair performance of Hugh de Brass. Business for the week light. Ada Gray opened 18th for a week in the lachrymose and venerable drama of East Lynne.

The handsome St. Charles Theatre was opened for the season 11th by W. J. Gilmore's "Great Big Company" in The Devil's Auction. When this extravaganza was brought here by the same manager last year there were in the dramatic co. some pretty fair actors, and the ballet was really fine, winning much well-deserved applause. This year the actors are very week, and the ballet suffers extremely by comparison. We miss many attractive dances given last year, and also many excellent dancers. The Garnella Brothers, acrobats, are still with the troupe, and are as clever as ever. The scenery is handsome and the music good, but as an entirety this year's presentation of the spectacle is nothing like as good as last season's production. Business has been good; however, throughout the week. Much talked of Mikado was produced 18th by Ford's Opera co., and there is a big week's business in prospect. Manager John T. Ford is in the city to look after the presentation.

Faranta's Theatre has been holding large houses throughout the week. That Bad Boy; or, Fun in a Grocery, with a pretty fair olio, has been the programme. King, Burke and Co.'s comb. is billed for 19th.

Crowds still visit Robinson's Dime Museum to see the wonderful camel-girl and other attractions of Curiosity Hall. The stage performances are rather light in merit.

Items: A large circular building is being erected on Canal street in which the Siege of Paris will be exhibited this Fall.—The C. L. Davis show having closed its season on the big circus lot, has now pitched its tent way up-town and is giving performances for ten cents.

CHICAGO.

Lawrence Barrett opened his three week's engagement at the Opera House in Richelieu, and was greeted by a well-filled house. Business during the week has continued excellent, and there is little doubt that Mr. Barrett's season will be successful in every way. The tragedian appeared in Richelieu, Hamlet, Yorick's Love and David Garrick, the last two constituting one bill. In each of these the actor was received with favor. His art and scholarship combine to make his rendition of these varying characters worthy of regard from all lovers of the ligitimate drama. This week Francesca da Rimini, and two recent additions to his repertoire. A Blot on the 'Scutchion and The King's Pleasure. On Saturday evening Julius Cæsar. The third week Mr. Barrett will revive his greatly admired play of Harebell; or, The Man o' Airlie.

Modjeska has not lacked patrons at the Columbia, her most admired performance being Rosalind in As You Like It, which was treated in a poetic way that came nearer to Shakespeare's creation than any other actress seen here in recent years. The new play of Mme. Modjeska's, entitled Prince Zillah, which was produced on Thursday night, did not prove a success. The play is in a prologue and four acts, and is full of superfluous lines that have no bearing on the story. The hero and heroine have three love scenes that are almost identical, and a fourth occurs between the heroine and a cast-off suitor that ends in a dramatic climax of a rather sensational kind. This man threatens her with an outrageous revenge for her refusal of him. He declares that he will ruin her reputation in the eyes of the accepted suitor. Prince Zillah, by returning to her apartment at midnight by means of a private key. He also threatens to show letters in his possession to the Prince. In rage and dispair at such despicable revenge, at the hour when the villain was expected Marza turns loose two Siberian bloodhounds, and the baying of the dogs mingled with the cries of the victim end the act. Marza becomes insane from the horrible excitement and the knowledge that Prince Zillah has learned of her intimacy with Menko. She is in a madhouse when he comes to her, and at sight of him she shrieks, falls to the ground, and is lifted up in full possession of her senses. The comedy of the piece, what there is of it, is pleasing. The acting was commendable throughout. Mme. Modjeska was excellent, and defined the joys and sorrows of Marza with fine artistic skill. E. H. Vanderfelt, the new English leading man of the co., was better in the other plays of the repertoire than in Prince Zillah. He is a manly actor of the ordinary English type. The full cast is as follows:

Prince Zillah	E. H. Vanderfelt
Menko	Frank Clements
Colonel Varhely	Leslie Allen
First Soldier	A. R. Martin
Second Soldier	George H. Cohill
Tisza	Modjeska

Prince Zillah	E. H. Vanderfelt
Menko	L. J. Henderson
General Varhely	Leslie Allen
Jacqukmin	T. L. Coleman
Bulstrode	James Cooper
Yamada	George H. Cohill
Labinoff	Robbins Howe
Mushkin	A. R. Martin
Francois	Charles B. Kelly
Matthias	A. K. Brooks
Varra	Kitty Wilson
Gulda	Kate Denin Wilson
Pauline	Evelyn Shaw
Dountess Dinati	Mary Shaw
Marza	Modjeska

This week Modjeska will repeat Camille, As You Like It, Mary Stuart, Twelfth Night and Adrienne. McCaull Opera co. in Black Hussar, 25th.

Robson and Crane have turned people away every night during the second week of The Comedy of Errors and the piece could run a month without any trouble. This week Emma Abbott Opera co. in a repertoire ranging from The Mikado to Norma. Amberg's Thalia Opera co., 25th.

Nat. C. Goodwin and his Skating Rink have had no cause to complain. Hooley's Theatre has been well-filled every night, and the comedian has created laughter galore with his funny doings. This week Louis Aldrich and co. in the new London melodrama, In His Power. The cast contains many popular favorites. Sydney Rosenfeld's Opera co. in The Mikado, 25th.

The sterling old actor, C. W. Couldock, has not received the recognition he deserved in his admirable acting of Luke Fielding in The Willow Copse at McVicker's. Those who did attend were well pleased and gave the old veteran his full meed of applause. The co. outside of Carrie Turner and Sydney Cowell was only fair. This week Frederick Bryton in Jack o' Diamonds. The Private Secretary, 25th.

Haverly's Home Minstrels show no signs of wearing out their welcome. John McWade's ballads are popular and Sweatnam is still singing his comic ditty of "Little Ah Sid," and will give a souvenir in commemoration of the fiftieth time.

The Bandit King of J. H. Wallick, at the People's Theatre, has crowded the auditorium every night. The play no longer makes capital of Jesse James' exploits, but is a stirring melodrama of good quality. This week, Wedding Bells.

The Thompson Opera co. had a good week at the Standard. This week the Hanlons in Fantasma. Nat Goodwin's Skating Rink 25th.

The Academy was well patronized last week, where M. B. Curtis gave his amusing play of Hebrew thrift, Sam'l of Posen. This week Muggs' Landing, in which Frances Bishop is the stellar attraction.

The Chicago Museum Theatre finds in The Mikado a drawing card, and will keep it on another week. Boccaccio is underlined, and Amy Harvey will make her first appearance in the opera.

While Nat Goodwin was just about to give his imitation of Robson, in the third act of The Skating Rink, on Tuesday night, he was paralyzed in the effort and completely knocked out by the appearance on the stage beside him of the two Dromios in costume. Robson looked at Nat and Crane struck an attitude and winked at him. Neither spoke a word, and before Goodwin could recover from his surprise they slipped out. The Grand is only two blocks from Hooley's, and they had jumped into a carriage and paid their brother actor a visit. It was a complete surprise, and Goodwin was, for once, unable to speak a word.

BROOKLYN.

Brooklyn Theatre: The women of Brooklyn are laughing and weeping with Effie Ellsler, in Woman Against Woman, and she is making a success. She had recalls after every act, by an enthusiastic audience. Her portrayal of the character of Bessie Barton gains by comparison with Hazel Kirke, though the play surrounding the former has not the finish of the latter. Her support was excellent, especially as to Frank Weston, Charles Foster and Mrs. E. L. Davenport. Next week Roland Reed will present his new play, Humbug.

Park Theatre: John T. Raymond is a popular candidate in Brooklyn when he appears For Congress, and a large audience greeted him Monday night. Madame Janisch will play Anselma next week, and seats are already in good demand.

Grand Opera House: Kate Claxton, in Called Back, is renewing her success of two years ago, which was phenomenal. The house was full from orchestra to second gallery.

SAN FRANCISCO.

Oct. 13.

Carriage after carriage deposited its cargoes of human elegance at the Baldwin lobby last night. The auditorium took on an appearance of one vast dressed-up theatre-party. Paquita was the cause of this social ripple, and will pass into the Baldwin's future as one of its great events. Following is the cast: Hortense, Jeffreys-Lewis; Paquita, Mary Mills; Lucette, a French maid, Maud Stuart; Senora Maria, Mrs. E. Saunders; Nina, a little bride, Charlotte Tittel; Zinari, Louise Calvert; Marie, Annie Morton; Inez, Barbara Eyre; La petite Hortense, Minnie Littel; Dr. Manuel Della Ray, Frederic de Belleville; Jose Borosco, Lewis Morrison; Victor, Harry Mainhall; Dr. Delponte, W. H. Thompson; Stephano, J. Summers; Paul La Grange, T. J. Murray; Senor Reis, James Fox; Padre, W. Dudley; Philippe, a pastry cook, W. Akarman; Bascal, T. Marshall; Dr. Metadora, George Turner; Carlos, L. Wood. The reappearance of Miss Lewis called forth a demonstration which told in a positive way the admiration in which she is held in San Francisco. Mr. De Bellevilie as Manuel gave a masterly rendition, and was warmly greeted, as he is another 'Frisco favorite, and of no small degree. The new comers, Mary Mills and Maud Stuart, were well received, and promise to make a long list of admirers before they leave us. Indeed, there were so many old friends in this cast that it would have smelt as sweet by any other name than Paquita; but Paquita is new to us, and old friends are no less admired in new faces. As to the performance, I cannot go into raptures. The play was staged beautifully. As considerable expense has been incurred, I trust the business will make handsome profits. The Carleton co., in Nanon, 26th; to be followed by The Mikado, then Judic. Nanon will likely be a great go, as the entire house is already sold for the opening.

Beginning yesterday and from now on for from two to four weeks, C. R. Gardiner is proprietor of the Opera House. Against Paquita at the Baldwin and Divorce at the California, he opened last night with Only a Farmer's Daughter and handsome Blanche Curtisse to a surprisingly large house, which contained representatives of the first 'Friscan society. Following is the cast: Lizzie Stark and Mme. Laurent, Blanche Curtisse; Justine, Estelle Cohen; Mother Stark, Emma Frank; Molly, Beatrice Ambergh; Harold Lennox, William A. Gilfillan; Jack Hartley and Philip Bartram, Fred. E. Stoddard; Sammy Green, Otis Turner; Higgins, G. Avon Collis; Keeper Taylor, J. Dalton; Nelly, Little Minnie Girvin. Miss Curtisse has had so much said of her beauty that I feared she possessed no other merit, but am pleased to know the contrary. With me she is the artiste first; then the beauty. She possesses the true quality of an actress, and her wealth of good looks imparted a picturesqueness to her acting which makes her good now and will advance her to future greatness. Mr. Gardiner is negotiating with J. W. Summers and Anna Boyle for the sale to them of the Pacific Coast rights to his two plays, and as there is but $100 difference between them, the sale will likely be consummated to-morrow.

Divorce was brought out at the California last night through these players: Alfred Adrianse, D. H. Harkins; Captain Lynde, Frank Wright; Rev. Harry Duncan, Joseph Holland; DeWolf DeWitt, J. J. Wallace; Templeton Jitt, C. B. Bishop; Mr. Burritt, Frank Mordaunt; Paul, J. J. Enright; Judge Kemp, E. N. Thayer; Dr. Lang, S. G. Thomas; Jim, C. G. Ray; Richard, Thomas Andrews; Christmas, H. Gross; Guinea, Charles Thompson; Mrs. Ten Eyck, Mrs. F. M. Bates; Lu Ten Eyck, Mabel Bert; Fanny Ten Eyck, Ellie Wilton; Grace Ten Eyck, Trella Foltz; Flora Penfield, Helen Glidden; Mrs. Kemp, Emma Marble; Kittie Crosbie, Helen Rand; Molly, Kenyon Tilton; Nellie, Sophie Eggert; Jennie, Susie Almonds; Alfred, J. T. Manning. The cast is strong and the production good. Joseph Redding, the attorney, and H. B. McDowell, the journalist, will assist Mr. Rankin in the interim of Mr. Rial's departure to Manager Price's arrival. The next attraction is Allan Dare, prior to the forthcoming Macbeth festival.

Dark Days ran out a fairly profitable week at the California the feature being Jay Rial's benefit on Friday evening 9th, on which occasion his friends packed the building to the foyer down stairs and to the walls above.

The Rag Baby has caught the dear Friscan public asleep, and flopped right into its lap; then tickled it under the chin and walked all over it, thus illustrating a parent's overindulgence, which fondness is usually apologized for by praising the offspring's natural gifts, divine attributes, and so on. This attraction has packed the Bush Street Theatre to the doors every night, thus far, and began its second week, last night, with another good house. The droll motion and good make-up of Frank Daniels and the pretty voice and sparkling wit of that provokingly captivating Fannie Rice are in themselves sufficient to entertain a whole anti-fun society. Salsbury's Troubadours follow, then Ford's English Opera co.

Milton Nobles had some good funnel-shaped houses at the Baldwin last week, ending his Love and Law season there, and reopening at the Standard Theatre, (which also reopens this theatre) last night in the time-tried and fire-tested Phoenix. The theatre has been brushed up, recarpeted and presents a nice outlook for the minstrel boys next week.

The Mikado enters the fourth week very auspiciously at the Tivoli. James Kelley is gradually outgrowing his Irish dialect, and so improving with each performance of Ko-Ko, that his oldest friends may soon imagine him born and bred to comic opera. To me he is very like Charley Reed in many ways, and those who disagree with me muse have the kindness to be present when Ko-Ko is asked to wed Katisha. Then close the eyes and hear him exclaim "get out!" Messrs. Krelling Brothers hope to have won their Nanon suit and bring it out again next week, as this will be the last of the present Mikado season. If they do not realize this hope, Princess Ida will follow, with T. W. Eckert and Louise Leighton added to the co.

The Sordelli-Baldanza Italian Opera co. vanished after the one performance reported in my last. The trouble, as reported to me, was one or the other of the following to choose from: First, the above principals were to receive sixty per cent. between them. They wanted sixty per cent. each and it wouldn't "go 'round." Second, each member of the cast, also the chorus, wanted his or her name on the paper in poster type, and the whole thing fell through.

Gossip: Charles Cornelli having just arrived on the *Oceanic* with his troupe of Japanese juggling acrobats and Premiere Danseuse Mlle. Adele Guillerme, hunting for an opening, and the Grand minus an attraction, lost but Tuesday night, reopening Wednesday with the Japs and played them balance of the week to fair business.—Late gossip says they will be called Charley Reed's Minstrels and hope to open at the Standard next Monday night, 19th. Billy Birch will occupy the bones end and Charley will be new to us as a tambourine player. Emerson and Clark; Beddell, tenor; Joe Wood, alto, are already engaged, and others about closed with. —Mullally will retire from the California and direct the minstrel orchestra. Sam Meyers returns as treasurer, Mike Ryan as doorkeeper. Will Barnett as assistant treasurer. Billy Sweatnam and Campbell, the great middle-man, will come later. Messrs. McBride and Cornelius are managers.—Cornelli is negotiating a northern circuit for the Japs, wherein he is offered a guarantee of $8,000. Meantime the Krelling Brothers had some thought of adding the Japs to their Mikado, running the latter another week.—The Panorama, Battle of Waterloo, attracted over 3,000 people last week and continues a profitable investment to shareholders.—Herr Holtum remains the attraction at the Wigwam, which Gustave Walter is gradually working into a very paying business.—Mlle. Tolo and Frank Monroe in their ærial flights are features this week at Woodward's Gardens.—Jean Clara Walters and Isabel Morris left hurriedly last week to join the Bert co. at Portland. Miss Morris was under engagement to the California management, yet she left without a by-your-leave or a good-bye. If Miss Morris is en route to a nunnery she may not be choosing the shortest road.—Emily Melville is singing comic opera in Hong Kong, and is said to be in ill health, with little or no voice left, yet as attractive as ever and receiving ovations everywhere she goes.—The attendance at the Trip Through Japan is growing larger and larger each day, yet the Messrs. Deakin Brothers are going to New York city with the entire outfit. Their argument is this: If they can do well here with a quarter million of people to draw from they will do proportionately better in New York, where, with the city and immediate vicinity, there are two millions or more.—Charley MacGeachy has been playing tricks upon Charles Cornelli. The first night Cornelli objected to his name appearing in small-caps as manager of the Japs. Next programme it appeared in Gothic and Cornelli smiled; next in ten-line pica, which made him laugh; then in half-sheet display until finally his Japs had almost entirely disappeared and his name came out in poster type before he realized what McGeachy was about. Then he became very sad, and now Mac says Cornelli is sorry he didn't play the Japs at Woodward's Gardens where he could have had better terms and decent printing. Charley Reed and Burt Haverly visited San Jose last week to attend the Haverly performance. Is this all, boys?—Otto Bendix's piano recital, 6th, was largely attended. Under management of Marcus M. Henry the Orchestral Union gave their first concert of the series, 7th, at Metropolitan Temple, under the direction of their new and efficient conductor, Herman Brandt. Miss Elliott sang and the Temple was packed, the latter a fitting recognition of the efforts of this organization.—The Lewis Morrison co. will shortly produce Paquita at Sacramento—so Bartley Campbell is reported having said on his way out. If this is the cause of reconciliation between Manager Hayman and Mr. Morrison, how did Mr. Campbell get in?—Signor De Vivo, having accepted the management of Emma Nevada's American tour, declines the management of the new Alexandria Theatre at Melbourne.—A gentleman here, whose name I am not yet at liberty to mention, has been in negotiation with Mme. Sara Althea-Hill-Sharon for a tour of the United States in either a lecture upon the subject of her great divorce case, or to appear as Portia in The Merchant of Venice. The plan is to play the Coast until Jan. 1 and then go East.

BALTIMORE.

Michael Strogoff was presented at the Holliday Street Theatre last week in good shape, both the scenic effects and the co. being efficient and a big improvement on the co. that gave it here last season. The ballet, led by Brianza, was pretty, and the lightning drill of Lynch and Latta a very attractive specialty. As Michael Strogoff, Joseph Slaytor was manly, and in both voice and appearance well suited for the part. Cecile Rush made the most of Marfa Strogoff, and the two Correspondents were in good hands with J. M. Francoeur and Ed. Holst. The rest of the co. was above the average. The houses were well filled. On Monday W. J. Scanlan opened to a good-sized audience in Shane-Na-Lawn. Next, Frank Mayo in Nordeck.

Like all of A. H. Hoyt's plays, A Little Tin Soldier is filled with crisp, witty dialogue and ludicrous situations, and as the author states in the programme that the play was written for laughing purposes, it may be considered a success. The co. that appeared in it at Ford's Opera House last week was also responsible, in a great measure, for its go. In the cast were George Wilson and James Powers, a brace of good comedians, of the old and new school respectively, who showed up the plumbers and their assistants with good effect, and Amy Ames, who made Violet, the domestic earthquake, a fine bit of character acting. Paul Arthur was neat as Mr. Brooklyn Bridge, and Isabelle Coe made a neat, winsome Mrs. Bridge. Victoria Reynolds was as vivacious and pert as the general run of servants ought to be, and Rachel Booth was quite natural as the fresh young maid from next door. Business was good. The Dalys in Vacation opened to a big house on Monday night. Next, the Florences.

Tony Pastor's co. closed an unusually large week's business at the Monumental Theatre on Saturday night, and gave one of the best variety programmes we have had here for some time. The Kernells, always funny, introduced new business, and the club swinging act of Harry La Rose was novel and unique. Hilda Thomas sang new songs. There was a refreshing absence of chestnuts about the entire performance. The Pavements of Paris is the attraction this week. Next, Rentz-Santley co.

At the Front Street Theatre Murphy and Wells' Pleasure Party is appearing this week to good houses. Next, Power of Money.

Tourists in a Pullman Palace Car opened to the usual matinee rush on Monday at Harris' Masonic Temple Museum. Next week, Uncle Tom's Cabin.

On the Quiet: Carl Ahrendt, of the Clara Morris co., was in town last week looking fat and hearty.—The latest news from John E. Owens is that he is sinking rapidly, and his physicians think his death is but the question of a very short time.—The Baltimore Street Dime Museum will be reopened 26th, and will be known hereafter as Fogart's Family Museum.—The seventh series of the Garland Association concerts begins Friday Nov. 6 at the Academy of Music.

CINCINNATI.

The emotional drama has paled its fires before the success of comic opera, and the success of the Clara Morris' week at Heuck's has been eclipsed completely by the wonderful business attracted to witness the McCaull co. in the Black Hussar. Business opened with a boom 11th and despite the political excitement, the week's attendance surpassed that accorded any previous attraction at this popular resort. Marie Jansen, who had been suffering from a severely sprained ankle, was detained in Pittsburg until 13th. was satisfactorily replaced by Lillie Walters. De Wolf Hopper appeared to advantage in the role of the Magistrate, and together with Mathilde Cottrelly and George Boniface was encored nightly in "Read the Answer in the Stars." Young Boniface is developing into a full-blossomed comedian and makes quite a valuable acquisition to the McCaull ranks. Joseph Jefferson, opening in Rip Van Winkle,followed 25th by Kiralfy Brothers' Round the World in Eighty Days comb.

Thomas Keene in a round of the legitimate constituted the week's attraction at the Grand with fair results financially. The Richard III. is probably, with the exception of his Marc Antony, the best feature of his rather extensive repertoire, and was the most profitable programme of the week. His support, which included Gustavus Levick, Lettie Allen, Henrietta Vaders and James B. Curran was thoroughly satisfactory. This week Niagara, followed 26th by Emma Abbott.

Reilly and Wood's Specialty comb. closed a successful week 17th at People's. Current attraction Lily Clay's Adamless Eden comb. followed 25th by a Specialty co.

Between Acts: Manager W. A. Thompson of the opera troupe bearing his name put in an appearance, 15th.—Manager James E. Fennessy returned, 14th,from New York City having booked both Nanon and Robert Buchanan's play, Alone in London, during his absence. —It is definitely settled that Nat Goodwin's Skating Rink will be presented at Heuck's during the week of Nov. 15.—Johnson's Classic Minstrels, a Cincinnati organization gave a very enjoyable performance 17th at Lebanon, O., the more prominent features of the programme being Billy Baxter's banjo performance, the musical selections of the San Francisco Quartette and the ballad singing of H. F. Mack. Dave Johnson of this city is the manager of the troupe and proposes making it a permanent organization.—Manager James Collins recently of the Meader and Collins' comb. Mikado venture which terminated rather abruptly in St. Louis is in the city.—Richard Fitzgerald, the New York dramatic agent, was in the city 15th and 16th, on business connected with some of the combs. he represents.—Colonel John A. McCaull telegraphed his representative here that he had just secured Herr Dellinger's latest comic opera, Don Cæsar, and that he would put it on at Wallack's in April.—Business manager E. M. Gotthold of Harris' Museum has been advertising Charley Gilday's Collars and Cuffs comb. in good style.—The week of 25th at Harris' will be devoted to the Our Goblins comb.—The *Sun's* dramatic critic, who is a genius in his way, decries all managerial efforts. Clara Morris he characterizes as below mediocre; Thomas Keene is set down as a ranter, and genial Ed. Thorne as considerably below par in the histrionic line.—Margaret Mather's one thousand and one Cincinnati admirers are intensely gratified over the metropolitan success of the coming American artiste.—The Battle of Sedan, now on exhibition here, is drawing very liberally. W. S. (Smiley) Walker, of this city, who has been engaged by Manager Price to do the advance work for Fanny Davenport, departed 12th for New York city.—Manager John H. Havlin returned 13th from the East. —Manager John Havlin, who has returned from the East, reports Dagmar, Louise Balfe's new play, as an unqualified success.—Dan Sully's Corner Grocery will be the Thanksgiving week attraction at Havlin's.—The new people billed for current week at the Vine Street Opera House comprise Howard and Alton, the Muldoon Quartette, Georgie Kane and the Sharpleys.—In the Ranks at Robinson's Opera House, past week, was liberally patronized, the theatre being crowded nightly.—This week, Manager Harris will present Charley Gilday's Collars and Cuffs comb., followed 25th by Our Goblins.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): E. R. Dalton's Dramatic co. opened its second week to fair business 5th.

Montgomery Theatre (Jake Tannenbaum, manager): Gilmore's Devil's Auction co. opened to the largest houses of the season 6th and 7th. R. L. Downing in Tally-Ho to fair business 9th. Ada Gray in East Lynne to small house 12th.

Items: The veteran manager, John T. Ford, is visiting our city (15th) for the first time in fifteen years. He has received several calls from our citizens.—Manager O'Brien and wife, of Birmingham, attended the performance of Devil's Auction 6th and 7th. Manager O'Brien brought his orchestra down with him to adjust the orchestra at Montgomery Theatre to play for Devil's Auction. Our citizens appreciated the splendid music.—J. I. Billadeau and Marie Plunkett, of E. R. Dalton's Dramatic co., were married at the Holzer House. Greenville, Ala.—Manager Tannenbaum has been confined to his room for several days with a severe cold. He is better.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Katie Putnam opened a week's engagement 12th to a large house. The business has been increasing every night, and the prospects are that to-night (15th) every seat will be sold. It is fair week, and the city is filled with strangers.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Ada Gray gave a very satisfactory performance of East Lynne 13th to good houses. The Mikado was presented for the first time in this city by Ford's Opera co. 15th. G. W. Denham, as Ko-Ko, was excellent, and received the recognition due him for his good performance.

Mabel Hass as Yum-Yum, L. W. Raymond as the Mikado and Louis Carlberg as Pooh-Bah were all good; Blanche Chapman as Katisha also received her share of the applause.

Item: Sells Brothers' Circus gave a very creditable performance 16th to crowded tents. Your correspondent was happy to meet his old friend, the genial Sam Charles, of ye show. We wish him the success he deserves in his new undertaking.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Lizzie May Ulmer presented Dad's Girl to a goodly sized audience, 12th. Miss Ulmer's portrayal of the character of Mull was excellent. In all it is a better co. than that of last season. McIntyre and Heath's Minstrels played to a crowded house 15th. With the exception of the Braham Brothers in their shadowgraphs, DeWitt and Kerwan, musical artists, and Delbauer and Geyer as Frog and Clown the performance could be greatly improved, the singing especially. The co. is composed of a lot of good-looking fellows, and they make a good street parade. Rather a small but very appreciative audience greeted Bella Moore in Mountain Pink, 16th. Miss Moore's portrayal of the wild mountain-girl, Sincerity Weeks, was splendid and her singing was lovely. Miss Moore is suffering with a severe cold, although it does not interfere with her acting or singing. At the end of the first act she was presented with a beautiful floral offering, and was recalled several times.

Springlets: Miss Ulmer has been suffering with quite a severe sore throat.—H. C. Douglas, of the National Theatre, Washington, D. C., is here boiling out.—B. W. Goldberg, manager of Goldberg-Brillianti Opera co., has arrived and will remain here, for the benefit of his health, until the arrival of his opera co.—C. W. Fuller, of New York City, and General Director of Forepaugh's Circus, is here for a few weeks' visit.—T. A. King, J. A. Robinson and A. Smith, attaches of Forepaugh's show, after a six weeks sojourn in this city, left for Philadelphia, 16th.—Senator Maxey, of Texas, who is visiting here, occupied a box in company with friends at performances of McIntyre and Heath's Minstrels and Bella Moore.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Season opened 12th with Bella Morris' Mountain Pink co. Good business. Miss Moore as Sincerity Weeks made a splendid hit. McIntyre and Heath's Minstrels 20th, 21st and 22d; Louise Rial 23d and 24th; World co., 26th; Gus Williams 28th.

LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): Heywood's Minstrels showed to a light house 10th. Performance very weak. Lizzie May Ulmer appeared in Dad's Girl 13th. Miss Ulmer is one of Little Rock's favorites, and she never fails to please the large audiences that receives her with rounds of applause. Bella Moore rendered Mountain Pink and Pygmalion and Galatea 14th and 15th to fair audiences only.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Rose Wood, supported by a San Francisco co., played a week's engagement ending 3d, to good houses. The plays produced were May Blossom, Hazel Kirke and The Octoroon. Miss Wood and her co. are under the management of S. C. Mott. Haverly's Minstrels appeared to a very large audience 7th, in an excellent performance. Eleanor Calhoun was tendered a reception-testimonial, 9th, by the citizens of San Jose and its vicinity. The programme was musical and literary. Most of the numbers were taken by our best local amateurs. The recipients recited Rizpah, and gave the sleep-walking scene from Macbeth. Every seat in the large theatre was occupied, and standing-room was at a premium. By request the performance was repeated, in order that those whom the house would not accommodate might see and greet Miss Calhoun. Miss Calhoun has left for England.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): J. H. Lane, manager for Janauschek, was here on the 10th, arranging for the appearance of his star, 15th, 16 and 17th. This will be the first engagement of the season, and promises to be a very profitable one. May Blossom comes 27th and 28th, under the management of the genial Samuel Mott.

COLORADO.

DENVER.

The W. Mason Broad Opera co. presented Chimes of Normandy, Monday and Tuesday nights. The new opera, Fantine, which filled out week, was given Wednesday. Up to to-night (Friday) the people have not been as liberal as they should in patronizing the well-organized co., which, although a home affair, far exceeds some of the professional cos. There is a notable lack of awkwardness and stiffness so characteristic of an amateur performance. The chorus is large, exceedingly well trained, looks and acts well, and the principals do their work with a knowledge of what is required of them. Mrs. D. J. Kelly was the Serpolette in the Chimes and is the Fantine. She sings well, has studied the acting of the parts carefully, and withal would compare favorably with any personator of the former character who has appeared on this stage. Her husband, as Gaspard, acts the role in a way that does not suggest a limited experience on the stage. He was recalled after the second act for his very neat bit of acting of the Miser. Etta Butler, a prominent, sweet-voiced songstress, was cast as Germanic and is the Countess in Fantine. It is evident she is entirely satisfactory. F. L. Ford, a local tenor of note, is up in his parts; also H. F. Fairweather, who was with the Brittle Silver co. The get-up of the organization reflects unlimited credit on Professor Broad. Joseph Murphy will play Kerry Gow and Shaun Rhue week of 19th. Kelly and Mason, 26th. Haverly's Minstrels, Nov. 9; Thompson Opera co., 16th; Kiralfys' Around the World in Eighty Days, 23d; Star Specialty co., 30th; Salsbury's Troubadours, Dec. 7.

Business was moderately brisk at the Academy last week. Robert Buck held forth in Rip Van Winkle, Joshua Whitcomb and Fanchon. Mr. Buck was the chief actor during the limited theatrical season out at the Exposition building last Summer. His wife, Lottie, is his leading support. Charles Coon, a former member of the Academy stock, is in the co., which will not take the road.

Small Talk: The Five and Forty Blackbirds have formed a permanent organization and will give entertainments every now and then.—Perhaps the Broad Opera co. will do The Mikado at the Academy before Thompson comes to the Tabor. Our City Fathers are considering the advisability of fixing a license on entertainments given by professionals in the Stout Street Baptist Church.—The circuit is quiet. Nothing booked for it until Joseph Murphy closes here.—J. W. Harpstrite, ahead of the Arion Swiss Bell Ringers, who are booked for the Academy week of 26th, is in town.—Laura Ashby is a new arrival at the Palace. Marie Vestvali, recently of California Hall, is down there.—It took seven men two days to clean the large glass chandelier in the Tabor.—The total receipts for the recent Blackbird entertainments reached something like $591. But the expenses were very large and only about $104 was turned over to the Chamber of Commerce Library.—Frank Alexander, a brother of the stage manager at the Tabor, is a recent addition to the Miln forces.—Manager Hughes is advertising in the Leadville papers for a theatre in that place.—Janauschek is booked for the Academy, week of 16th, and with The Mikado at the Tabor the same date it will be a lively week indeed.

PUEBLO.

Pueblo Opera House (Charles Kretschmer, manager): The Gardiner Dramatic co. presented Only a Woman's Heart and A Dangerous Woman, 13th and 14th, to a fair-sized audience. Julia Anderson won special praise and deserved it too.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Baker and Farron presented A Soap Bubble to very light houses 14th and 15th. The play is utterly worthless, lacking humor, snap and interest. Perhaps, however, it answers one purpose—it advertises somebody or other's soap rather effectively. Kate Claxton, in Called Back, was seen here for two nights and a matinee 16th and 17th by large audiences. As compared with the Madison Square rendition last year, Miss Claxton's co. is tame. All in all, however, the performance was above mediocrity. The star was neither good nor bad. She simply repeated her performance of Louise, which is too well known for further mention. What was good in Salvini's impersonation of Macari was not original, and what was original was not good. Mr. Thomas as Dr. Ceneri is to be credited with the best work. He displayed taste and judgment. Charles Stevenson was a spiritless, sleepy Gilbert Vaughn, and he acted as if every movement gave him pain. Harry Thompson played a short part well, as did B. W. McIntosh.

Bunnell's Museum: Edwin Arden made his first appearance as a star here in a play written by Bronson Howard, entitled Eagle's Nest. It is a five-act mountain drama, the locale of which is California. Arden is a clever young fellow, and created his part intelligently.

American Theatre: A limb exhibition will give way current week to a Mikado troupe.

Item: Charles T. Howe, professionally known as C. T. Roland, rendered a flute solo at Carll's Opera House the other evening. Mr. Howe is unquestionably one of the first artists in the country. His execution is pronounced by critics little less than wonderful.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Kate Claxton presented Called Back 12th to a large audience. The supporting co. were excellent, especially Alexander Salvini in the character of Macari, the spy. He received many favorable comments for his fine acting. He leaves the co. the present week to rehearse with his father's, in which he will play leading juvenile.

Daly's Vacation was presented here 13th for the first time, and notwithstanding the stormy weather the skit was greeted by a full house.

American Theatre: Randolph's Burlesque co. did a big business last week. The co. is the best seen at this house this season. A pleasing olio, followed by a most amusing Mikado satire, is the programme. Lang's Specialty co. week of 10th.

Allyn Hall: Hazel Kirke was presented 12th, 13th and 14th by a very good co. Frank Armstrong played Dunstan Kirke very acceptably. The audiences were large. Davene's Attractions, 19th.

ANSONIA.

Opera House (D. Bartholomew, manager): The Claire Scott co. closed a week's engagement Saturday night. Big house.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Seymour-Stratton co., 13th and 14th, presented A Celebrated Case to light business. The only criticism we would make is that Ed. Kane makes his Dennis O'Rourke too prominent, thereby greatly marring some of the most pathetic scenes.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Notwithstanding a driving storm, a good-sized audience was highly amused, from rise till fall of curtain, by Frank Jones' Si Perkins 13th. A large audience witnessed The Private Secretary, 14th, first time here. Leonard Grover as Cattermole and Grover junior as the Rev. Robert Spaulding kept the audience in a pleasant mood. The Parker co. presented Hazel Kirke (fifth time here). Business light.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Daly's Vacation, 12th, to good house. Owing to inclement weather, Rhea had only fair house 13th. Patrons liked the star much better than the play. A Dangerous Game, and Manager Hanna has secured her for a future date. Kindergarten, to light business, 16th and 17th.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Owing to its first presentation here, Pyke's New York Opera co. in The Mikado, 12th, was greeted by a good audience; but doubtless would have been larger had the co. come better recommended. If it was not for C. M. Pyke, who plays Nanki Poo, and Louise Manfred, who does Yum Yum, the troupe would be a miserable failure. The audience was fairly well pleased. Paquita was presented 16th and 17th, but not to as large houses as the play deserved. Athins Lawrence did the role of Dr. Manuel Del La Roy admirably.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Evans and Hoey's Parlor Match drew fair houses last week. This week Frank Mayo in Nordeck. Next week, Alone in London.

National Theatre (W. H. Rapley, manager): Roland Reed in Humbug to good houses. Good co. Madge Carr made a most pleasing impression as Mrs. Arminda Bertram Pousby Luster. This week, James O'Neill in Monte Cristo. Harrison and Gourlay, 26th.

Ford's Opera House: (John T. Ford, manager): T. P. W. Minstrels to fair business three days last week. Hoyt's Tin Soldier this week. Daly's Vacation next attraction.

Herzog's: Bennett Matlack and Stella Rees in Celebrated Case last week to the usual good houses. This week Irish Aristocracy; Claire Scott, 26th.

Barton and Logan's: Helene Adell and her excellent co. drew good houses last week to see the really fine performance of Moths and One Night in Rome. This week W. T. Stephens and Minnie Oscar Gray and performing dogs in Without a Home.

Items: Helene Adell is pleasantly remembered as making a good deal of a small part in Our Boarding-House several years ago at the National. She is a very pretty and talented woman. Sara Lascelles was charming as Dolly's daughter, in Moths, and Dora Vernon in One Night in Rome. This co. is too good for dime museums. The popular St. Cecelia Quartette will give their third annual concert, 28th, assisted by the Dudley Buck Quartette, of Brooklyn.—Helena French was playing Innocent Kidd first part of the week on account of illness of her sister Minee.—Mrs. Annie Louise Powell has returned home. She has been studying for some time with Lamperti.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): The Mikado, 12th and 13th, by Ford's Opera co. was an immense success. Attendance increased after first performance. The leading roles were well sustained. The inimitable George W. Denham, in the character of Ko-Ko, both acted and sang the part to perfection. Chorus strong and gave evidence of careful training.

Personal: Thomas E. Mills, (an old Atlanta boy) is in the city in the interest of his attraction, the Zozo comb., which will shortly be presented here. Success to him.—Manager De Give informs your correspondent that the number of attractions booked is larger by one-third than last season, and judging from the prosperous condition of the South, the present will be the most brilliant season we have yet had.

MACON.

Academy of Music (H. Horne, manager): Ford's Opera co. presented The Mikado, 10th. The audience was the largest of the season, and demonstrated their appreciation by many hearty encores.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Burr Oaks, 16th, 17th and matinee, to fair business. Co. only average, but play and scenery very fine. Barlow, Wilson and Rankin, 22d; Devil's Auction, 23d, 24th; Milan Opera co., 26th, 27th.

Personal: Lee Platshek is now regularly established as billposter of this theatre, and seems to give general satisfaction.

ILLINOIS.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Bartley Campbell's Siberia co., 14th, gave a fine performance to a house crowded in every part. The magnificent scenery and splendid acting elicited the hearty approbation of all.

CHAMPAIGN.

Eichberg's Opera House (M. Eichberg, manager): Frederick Warde and an excellent co. gave a very satisfactory performance of Virginius to large business, 12th.

New Armory: Lester and Allen's Minstrels showed to an exceptionally large house, 16th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Bartholomew's Equine Paradox every night last week to crowded houses. Monday night fully 200 were turned away. Theodore Thomas, 26th; Tony Hart, 27th.

Law Suit: Saturday night, Sept. 26, at Lafayette, Ind., Will E. English attached the horses and horse car of Professor Bartholomew's Equine Paradox for a breach of contract by Manager John D. Mishler in not appearing at Indianapolis in April, 1883. The week had been changed by consent to June, 1883, and later was cancelled by Mishler as the Paradox remained in the East. The suit by English and the counter suit by Mishler were dismissed on Friday of last week Mishler paying English $175. Mishler's expenses, with attorneys' fees and cost were $294.70. English's expenses were $106 leaving him clear $69. The lawyers on both sides received $200. This is another evidence that aside from the personal feeling actions of this kind cause there is no money in it worth the annoyance to both parties. English's claim was $900.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Professor Bartholomew's Equine Paradox, week of 5th, to good business. Bartley Campbell's Siberia attracted a very large audience, 12th. The World, 21st and 22d; Boston Uncle Tom's Cabin co., 26th and 27th; Tony Hart's co., 28th; A Wife's Honor, 30th and 31st.

ROCKFORD.

Opera House (C. C. Jones, manager): Denman Thompson as Joshua Whitcomb to a fair-sized house, 14th. Ignacio Martinetti as Roundy and Edith Murilla as Tot shared in the honors, received a triple encore for their song-and-dance. McNish Johnson and Slavin's Minstrels to a crowded house, 16th.

QUINCY.

Opera House (P. A. Marks, manager): Hanlon Brothers, 12th and 13th, in Fantasma, to a large and appreciative audience. The co. is good.

INDIANA.

INDIANAPOLIS.

Kidder's Niagara opened the week at the Grand. Their season of three nights was only fair. Rose Eytinge's name was printed on the house bill in heavy type; but probably the best work of the play was done by Stella Teuton as Ricca, a half-witted waif. Mattie Ferguson, an Indianapolis lady, sustained well a light part and sang well "Oh He! Ma-Ma." Niagara has been reviewed before, and valuable space shall not be wasted here. Miss Eytinge should have a wider scope for her ability and not be handicapped by such a minor character as Giuditta. Lost followed Niagara, and the business was much better. Doré Davidson and Ramie Austen do some excellent work, the former as Chuff and the latter as Naomi. The avalanche scene was well set. John E. Ince, last seen here in Pop, was also of the cast, and made himself known in his own way. Bunch of Keys 22d, 23d, 24th.

At English's a very poor performance opened the 12th—The Diamond Broker, under management of R. E. J. Miles. One thing that worked against a successful week was that Graham left the co. at Chicago on such short notice that almost every character was doubled and the business cut to fit the doubling. There is not much in The Diamond Broker. It is almost a Sam'l of Posen. By far the best play of its kind that has been here for many months is Over the Garden Wall by the Knight people. Their engagement was most successful; crowded houses each performance. No one in the cast was especially weak, nor did interest lag when the principals were off the stage. The costuming was superb; acting and singing very good. W. E. Sheridan 22d and 23d; Theodore Thomas 24th; Riley and Wood Spectacular co. 26th, week.

The Museum had a good show and a good week's business; and the Zoo has had a vile show and only fair business. Alice Walton's blondes were the attraction at the latter place.

Elbow Shots: Over the Garden Wall played a return date after the holidays.—On the 15th the Elks tendered a farewell social to Brothers Kieckhoffer, Jennings and Connors, who departed 17th for Cleveland. They have been in the Museum orchestra here, but Kieckhoffer will lead at the new Cleveland theatre The social was a great success.—Hall, Osten and Hall, a local musical team organized for museum work, open at Louisville 19th. They have considerable ability, and will no doubt make a success of their tour.—Mrs. George S. Knight wears some of the most marvellous dresses and makes the best changes of any lady seen on the stage here this season.—The Bandits entertained Gus Williams and John Robb 11th.—Nellie Walters, of Alice Walton's Blondes, attempted to do some funny business on a horizontal bar before curtain 13th, at the Zoo, and a broken leg is the result. Fannie Beane denies that she is rocking a cradle at home.—Mattie Ferguson and Rosita Worrell were each presented with whole conservatories during the week.—Scott C. Bone, city editor of the Indianapolis *Times*, wrote several verses of local hits for Knight to sing in his "Man in the Moon" song; but the "only" could not master them all.—What he did sing were well received.—Tunis Dean is doing English's press work.—Sam B. Villa, with his Over the Garden Wall No. 2, does not seem to work smoothly with Knight. Villa's advance man has been advertising Mr. and Mrs. George S. Knight with the Villa co., and naturally the principals object.—Last season when Theodore Thomas secured a date here he carded Emma Juch in fine style. But at a late hour she became ill and Mme. Dotti was substituted. Many of the audience suspected something of the kind when the border-lights were lowered at Juch's number. Now Thomas has gone to great pains to promise her sure this time.—It was quite amusing to read the local notices of Juch however.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Jacques Kruger in The Skating Rink, 13th and 14th, to light business. Audiences were well pleased. Patti Rosa in Zip, 23d and 24th.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Lester and Williams' Parlor Match co., 12th, to bad business. Best of satisfaction; kept the audience in a roar. The Silbons' Variety co. appeared 15th to fair house. Deserved better. The Wages of Sin in our city 16th. Fair business. Co. and play strong.

EVANSVILLE.

Opera House (T. J. Groves, manager): John W. Ransone, the popular comedian, appeared for six nights, closing 17th in Across the Atlantic. Very fair business. An excellent performance.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The play of Lost, 12th, did not draw very well. Annie Lewes in the Little Trump, 14th, gave good satisfaction to a very small house. Sara von Leer, 17th, drew a very fine house.

COLUMBUS.

Opera House (John Doup, manager). Mr. and Mrs. George S. Knight appeared in Over the Garden Wall 14th, to a large house. By all odds the best farce-comedy ever presented in this city. Owing to a severe indisposition, Rosita Morell assumed the part taken by her sister, Mrs. Knight, and played it in a most creditable manner.

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager). Parlor Match co. No. 2, 13th, to large house. Highly pleased audience. Agnes W. Villa in Over the Garden Wall, 15th, to light business. Thompson Opera co. billed for the 24th in The Mikado.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager); Gus Williams in his new play, Oh, What a Night! appeared 12th to a fair audience. Patti Rosa 26th; Dore Davidson in Lost 28th.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The only attraction this week was the Parlor Match, 14th. The audience have not fully recovered from the effects of continuous laughter caused by C. M. Lester as the book agent and E. L. Williams as Old Hoss. Jennie Yeamans also met with an enthusiastic reception. Lester and Allen's Minstrels 23d.

Items: The Theodore Thomas Concert co. plays an engagement 22d at the Princess Rink. Excursion trains will run on all the roads.—Hugh Stout, lately connected with the Boston Dime Museum, has returned home. He relates his experiences and will hereafter remain as far away as possible from dime museums.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): McDowell Comedy co. played Wedding Bells 12th, to very small house. McNish, Johnson and Slavin's Minstrels 15th, to a large and refined audience.

Item: Frank Howard, the famous vocalist, joined McN., J. and S.'s Minstrels here.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Denman Thompson's fine representation of the old New England farmer was given 12th to a meagre audience. A house filled to overflowing greeted the McNish, Johnson and Slavin Minstrels 13th. Audience enthusiastic throughout, voting it the finest minstrel show ever seen here. The principals were received with great applause in their various acts, and the statuesque posings of Mitchell and Muldoon called forth many expressions of admiration. Frederick Warde as Ingomar, 15th, to an audience of moderate size. Warde's Ingomar is a splendid piece of acting, and deserved a much better house. Miss Mittins Willetts as Parthenia shared the honors. Gillette's Private Secretary co., 19th; large audience.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): Miss Lowell, of Minneapolis, reader, appeared before a small house 14th, not sufficient to warrant a reading.

CEDAR RAPIDS.

Green's Opera House (Noxon, Albert and Toomey, managers): Joseph Murphy appeared 12th in Shaun Rhue and 13th in Kerry Gow to the largest and most fashionable houses of the season. The Wife's Honor, 17th, was given afternoon and evening to good houses.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Tony Denier's Humpty Dumpty co. appeared 9th to good business. A Wife's Honor co. came 13th and gave three entertainments to slim business. The co. is a good one, and deserved better.

KEOKUK.

Gibbons' Opera House: The Blind Boone Concert co. entertained a large audience 11th. Entire satisfaction given.

KANSAS.

PARSONS.

Edwards' Opera House (Lot L. Baird, manager): Skipped by the Light of the Moon gave good satisfaction to crowded house 10th. The Lennox Team, Fred. and Walter, senior and junior, respectively, were very comical.

Item: Managers will find THE NEW YORK MIRROR on sale at Frank Harper's news-stand in the P. O. building.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Little's World co. played to fair houses 9th, 11th and gave one of the best entertainments of the season. Kate Castleton 13th, in Crazy Patch. Very good entertainment to a large audience. The Maude Atkinson Comedy co., week of 19th.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Sol Smith Russell as Felix McKusick, 8th, 9th and 10th, drew big houses.

Rink Theatre: Simon's Comedy co. 7th, 8th, 9th and 10th, in a series of popular plays. Good attendance.

FORT SCOTT.

Opera House (W. P. Patterson, manager); Golden's Dramatic co. finished the week in the French Spy and The Danites 9th and 10th. Business fair. Kate Castleton has some fine paper. She comes 23d; Fun on the Bristol 31st.

LARNED.

G. A. R. Hall (George A. Sells, manager): Robert McWade in Rip Van Winkle was greeted by a large and appreciative audience 14th. Miss E. Lyons, leading lady, has not played with the co. for several nights, being seriously ill.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): Kate Castleton drew an immense house 15th, and pleased her audience very highly. Advance sales aggregated over $350, the total receipts being over $400.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Robert McWade's co. in Rip Van Winkle, 10th. Before the curtain rose it was announced that Mr. McWade had been taken suddenly ill and would not appear, but that nevertheless the play would proceed. Mr. Rivers taking the title role. It did proceed, and with it more guying and hooting than ever before came from an indignant audience of Newtonians. The rendition was simply a farce.

Music Hall: Laura E. Dainty and her excellent co. played A Mountain Pink to a large audience 12th. Miss Dainty is a great favorite here, always drawing big houses.

ATCHISON.

Price's Opera House (Will Campbell, manager): Tony Denier's Troupe in Humpty Dumpty 13th, played to a very good house, especially in the balcony and gallery. The performance was good all the way through. Professor Morris with his wonderful trained ponies and dogs drew full houses 14th. The matinee was almost exclusively made up of children. Sydney Rosenfeld's co. sang The Mikado for the first time in Atchison 16th. The audience enjoyed the opera and co. very much.

TOPEKA.

Grand Opera House (W. H. Rowles, manager): Morris' trained dogs and ponies closed a successful engagement 10th. Crowded house. I cordially detest an exhibition of this nature, and do not believe it should be countenanced. The animals are marvellously trained, however, and perhaps, as their owner says, delight in performing senseless and difficult evolutions, and in being placed in all kinds of painful and distorted attitudes in a carriage and driven around the streets for hours under a burning sun, without a drop of water to cool their parched tongues, or a moment's respite from the torture of their unnatural positions. Still, I doubt it. Topeka amateurs repeated Patience 14th for the alleged benefit of the S. K., A. O. U. W. Judged as amateurs, they gave a marvellously good rendition, too. Florence Fox as Lady Jane being the best, vocally and artistically, among the principals, while the chorus, forty strong, was simply perfection, at least as to the female portion of it.

Crawford's Opera House (L. M. Crawford, manager): Laura Dainty in Mountain Pink and Kathleen Mavourneen 9th and 10th. I've seen better pieces and players for less money. Still, public taste is a queer thing. Tony Denier in Humpty Dumpty to a big house 14th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): A Bunch of Keys, familiar as it is to all, did a very good business. The co. has been somewhat changed since last here, W. C. Crosbie taking the part so well done by Charley Bowser and Marietta Nash assuming Lina Merville's role of Teddy. The latter is an improvement, but the same cannot be said of the former. The old favorites Canfield, Stevens and others, were warmly welcomed, and the new songs were received with appreciation. "Read the Answer in the Stars" was heard here for the first time and was encored. Robson and Crane, 19th; Wages of Sin, 26th; Joseph Jefferson, 29th.

Masonic Temple Theatre (J. P. Whallen, manager): Dan Sully's Corner Grocery for a week afforded amusement to only ordinary audiences. The play is well known, the co. above the ordinary, and patronage should have been greater. There is a mellow, magnetic something about Sully's voice that attracts. While there is little of the pathetic in the Grocery, there is enough to indicate that he would make a success in that line. Master Malvey—to use an Irishism—is one of the best of bad boys. Burt Clark does Budweiser, the Groceryman, well. The house will be closed until 22d, when J. H. Wallick comes in The Bandit King.

Harris' Museum (P. Harris, proprietor): Frederic Bock brought a good co. in Power of Money, in which are several old timers. The house was filled at every performance, afternoon and night, throughout the week. Good acting, special scenery, skillful stage management and the luck of the house must explain the success, for there is nothing in the play to commend it. In the Ranks, 19th.

New Grand Theatre (J. P. Whallen, proprietor): The usual excellent variety bill and the usual orderly, comfortably filled houses must be the week's record. The Virginia Trio, the Gilmore Sisters and Maud Alston may be mentioned as leading features of an all-round good programme. Reilly and Wood comb., 19th.

Flotsam: James H. Craig, formerly of Louisville, but latterly interested in amusements in Colorado, was in town early in the week. The coming of Selena Fetter with Robson and Crane is looked forward to with no little anticipation.—John Snyder, another Kentucky contribution to professional ranks, left Saturday, 17th, for California.—Dan Sully is rehearsing here a No. 2 Corner Grocery co. It is made up largely of members of the disbanded Capital Prize co.—Hal Mathers, of the Museum, is proving a most skillful handler of tickets. He fills the large house twice daily without confusion, and to the satisfaction of all. S. H. Friedlander has arranged an excellent lecture course. He has secured Talmage, Beecher, Cable, Lieutenant Greely and others.—During the week Signor Cappa, while boating on the river, had an adventure on the Falls in which he came near losing his life.—E. A. Locke, well and favorably known from his connection with Lotta, Barney McAuley and other stars, and Idella MacDonnell, the petite and pretty Willie Wordsley, of Power of Money co., were quietly married Wednesday last. The happy couple received congratulations from a large circle of friends and a number of substantial evidences of regard.—The Elks' Social Session to be held at Macauley's, 18th, promises to be very successful. A number of professionals temporarily here will lend interest to the occasion by assisting in the exercises. Thanks are due Brother Sam Murray of the Order.—*Truth*, the new weekly paper, is out with its second issue full of life and "go." It is a venture of Messrs. Allison, Ridgeley and Smith, all known to theatrical people. Both the first named have served as amusement writers on Louisville dailies. The gentlemen are earnest, capable, energetic, just, and deserve the success they will doubtless attain.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): Owing to the disbandment of John Howson's co. the only attraction last week was The Arkansas Traveller with Henry Chanfrau in his late lamented father's role of Kit, 16th and 17th. That over four thousand performances have failed to dim the attractiveness of this bowie-knife drama was evident from the large audience present, and the welcome given Mr. Chanfrau was cordial and sincere. His assumption of the role is surprisingly good, although at times he overacts, and in the stormy scenes is given to rant. Still, the cleverness of his work overcomes these faults, and his performance as a whole is fine. The co. is hardly as good as that of former years, but Messrs. Williams and Mitchell as the two "beats" were the best we have ever seen. They acted the Judge and Major for all the parts were worth and kept the audience convulsed.

Items: Miss Scannell of this city has left the Lord Tatters co.—Messrs. Farrell and Barnum have finished their engagement with Tony Pastor and are at home.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Arthur Rehan's A Night Off, 13th. The advance sale was very good, but one of the most severe rain and wind storms of the year kept people at home. The piece and co. were worth braving the elements to see, and although rubber boots are not nice things to wear an entire evening, still it were better to suffer than to miss such a performance. Redmund and Barry, in Rank and Fame, did not fill the house as their merits deserved. Skipped, 22d.

Pencil and Shears: Mrs. E. T. Sherman of this city, formerly with the Little Corinne party, has under consideration offers from Jennie Kimball, the Bijou Theatre and the Hollis Street Theatre, Boston. She is a sweet singer and a very pretty woman.—Minnie Foster has been secured by Noble and Pray of this city for their U. T. C. co. now on the road. Walter E. Chivers, of this city has painted a handsome curtain for the co.—Manager Omey's handsome face and erect figure were conspicuous in the grand stand at the Fall meeting of the Evergreen Trotting Park Association, 15th and 16th.—Z. W. Pease, the talented critic of the New Bedford *Mercury*, is confined to his room with a painful carbuncle.—Roland G. Pray of this city is corresponding with Frank E. Winslow of Boston, with a view to taking one of his attractions on the road.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The Floy Crowell co. closed, 17th, one of the most successful engagements ever played in this city.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): William Redmund and Mrs. Thomas Barry came for the third time, 12th, in A Midnight Marriage, to fair business. That Carrie Swain is popular here was shown by the large audience that witnessed Cad, the Tom Boy, 17th. Fourteen hundred and four paid admissions. Harrison and Gourlay, 22d; Bristol's Equescurriculum, 23d and 24th; May Blossom, 26th; Ivy Leaf co., 27th.

Casino Theatre: This place will open 19th with George A. Hill's Dramatic co. for two weeks. Panic prices.

All Sorts: A. G. Thomas advance for Carrie Swain; Nick Roberts, for The Vokes; Sam Harrison, for Harrison and Gourlay, and Theodore Morris, for May Blossom, were all in town last week.—Harry Howard of minstrel fame is at his home in this city and ill.—Carrie Swain finds that New England people will have nothing but Cad, the Tomboy. Miss Swain opens in San Francisco April 25.—Redmund and Barry have an offer to go to Australia next Summer upon a certainty.—Manager P. Curran, of Carrie Swain co., is an agreeable fellow, and what a good many managers lack—politeness.—An advertisement in the shape of a telegraph despatch, delivered by regular messenger boys in each city is a neat dodge used to advertise the Redmund-Barry party.

LOWELL.

Music Hall (W. D. Quimby, manager): Blanche Corelli has certainly circumvented John Stetson, for she gave The Mikado with orchestral accompaniment 12th. At subsequent performances only a piano was used. Iolanthe, Pirates of Penance and Chimes of Normandy were also given. Good business. The co. made their first stand here, and are sadly in need of rehearsal, also director. William Redmund and Mrs. Barry [illegible] 24th.

Music Hall (W. D. Quimby, manager): [illegible] appearance in this city, 14th, was the society event of the week. A Dangerous Game was charmingly played. Skipped by the Light of the Moon drew a [illegible] 16th. A Night Off was given in excellent style 17th. Fair sized audience. Carrie Swain 21st and 22d. Rosina Vokes 23d.

CHELSEA.

Academy of Music (James B. Field, manager): Henry Chanfrau in Kit to a fair-sized house, 12th. [illegible] rendition of the character differs from his father's, but is good in many respects. Arthur Rehan's co. presented A Night Off, 15th, for the benefit of the Universalist Table at Old Ladies' Home Fair, to a packed house. Performance excellent.

BROCKTON.

City Theatre (W. W. Cross, manager): A large and well-pleased audience greeted Annie Pixley, 12th. Harry Meredith was excellent in support. Rank and Fame, as presented by the Redmund-Barry co., 13th, was the finest performance that this excellent co. has ever given in this city. Large and enthusiastic audience, which tendered a recall at the end of each of the six tableaux.

HAVERHILL.

Academy of Music (James F. West, manager): Harrison and Gourlay in Skipped by the Light of the Moon, 15th, packed the house. Redmund and Barry, 26th; Maggie Mitchell, 29th; the Carrolls, 30th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Bennett and Moulton Opera co. drew large audiences for the week ending the 17th, "standing-room only" being displayed almost every evening. The Redmund-Barry co., in Ruy Blas, 22d.

NATICK.

Academy of Music: Dan Maguinnis as Lord Tatters, drew a large audience 16th.

FITCHBURG.

Opera House (F. A. Currier, manager): Kate Claxton and Charles A. Stevenson, in Called Back, 10th, to a good house. Dan Maguinnis, in Lord Tatters, 13th. Fair house.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Ullie Akerstrom Dramatic co. closed a two weeks' engagement (under G. A. R. management), 17th. With the exception of two nights, the business done was very large, and this in spite of counter attractions. The Hungarian Gypsy Band, 27th.

Item: Manager Frank Charvat is a very pleasant person to meet. I am under obligations to him for courtesies.

TAUNTON

Music Hall (A. B. White, proprietor): [illegible] first appearance in Sardou's comedy, A Dangerous Game, 12th, to a large and fashionable audience. [illegible] acting of the role of Helene was perfect. A. H. Forrest as Henri Levasdon, and J. F. Sullivan as Baron de Trouville, rendered the lady most excellent support. On the whole, it was one of the most pleasing [illegible] given here in a number of seasons. Arthur Rehan's co. in A Night Off, was greeted by a large audience 14th. A good comedy well played.

LYNN.

Music Hall (James F. Rock, manager): Charles H. Clarke's co. in Ten Nights in a Bar-room, 10th, to [illegible] sized house. Henry Chanfrau in Kit, 13th and 14th, to moderate business. Odell Williams as the Judge is a character study. It is needless to say that Mr. Chanfrau is an ideal Kit. Arthur Rehan's co. in A Night Off to rather light house 16th. If there is a better comedy co. on the road, this is the one. Dan Maguinnis in Lord Tatters, 17th, to a fair-sized house.

[illegible]: Manager Rock's Star Course at Worcester will open [illegible].—Manager A. E. Warburton, of the Chanfrau co., is a pleasant gentleman to meet.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Frederick Bryton in Jack o' Diamonds opened the week to fair business, and gave splendid satisfaction. Mr. Bryton is a clever actor, and certainly deserves good business with this comedy-drama. Alfred Follin and Sydney Armstrong were particularly strong in their relative parts. A Prisoner for Life, with a very strong co., including J. B. Studley, was put on the rest of the week and made a lasting impression. The play was admirably handled and well presented throughout. Louise Pomeroy, 22d, 23d, 24th.

White's Grand Theatre (Charles O. White, manager): Dickson and Joel's World co. did an immense business all the week, the receipts being larger than those of any other attraction ever offered here at the same prices of admission. The co. includes six of the original cast, and there was not visible hitch in the entire [illegible]. Adah Richmond is offered for the week of 19th in The Sleeping Beauty, Mickey-A-Dew, etc. Hanlon's Fantasma, which made such a hit at the [illegible] last season, will exhibit [illegible] week. [illegible] will be seen in her old place.

Squibs: Arthur C. McKnight, in younger days known as the boy orator, will locate in Detroit as a teacher of oratory. He at one time produced The Naiad Queen in Detroit and Michigan cities.—Both of Mr. Whitney's theatres begin their performances at a quarter to eight now.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): A Brave Woman, as played by the Hardie-Von Leer co., 13th, proved a pleasant surprise. James M. Hardie's Ivan Everleigh and Miss Von Leer's Lillian Bell were very good bits of acting, fully sustaining the good impression made by them on previous visits. George D. Fawcett was called before the curtain for his clever portrayal of Sandie Oram. A Prisoner for Life 16th and 17th.

Redmond's Opera House (William H. Powers, manager): Adah Richmond's Burlesque co. appeared to a fair audience 12th. The Sleeping Beauty, the play presented, abounds in songs, dances and pretty girls, but there was none of the "special scenery and appointments" advertised. W. A. Cahill, whom we remember as the original Mat in Hazel Kirke, was by far the best member of the co. Lester and Williams, 23d and 24th; Lester and Allen's Minstrels 31st.

Dots: From good authority I learn that the much-talked-of Booth-Barrett tour is all a myth. Both tragedians will make extensive tours of the country, but with separate cos. Mr. Barrett will, however, superintend rehearsals of Booth's support, and Arthur B. Chase, assisted by that "hustler," Joseph Levy, will direct both towns. Speaking of Levy, let me say there is never a week that passes by that our newspapers do not receive a number of puffs or other managerial dodges from him regarding Barrett. The result is, of course, a liberal amount of free advertising for his attraction in the Saturday "Dramatic Notes."

MANISTEE.

Union Hall: The Orion Quartette, 14th, entertained an audience which, although not large, represented the culture and *élite* of the city. The party, although in its infancy, having been on the road only a week, comprises some good talent, and for a purely novel entertainment gives good satisfaction. The co. is composed of Miss F. R. Goodrich, soprano; Mme. Green, alto; J. R. Green, basso; H. A. Coates, tenor, and Mlle. Minnie Hauk, pianist. Miss Goodrich deserves mention as a singer who will probably make her mark.

Items: The Scandinavian Opera House is to be frescoed next month.—Temperance Hall has passed into the hands of the Manistee Light Guard, who contemplate adding new scenery and otherwise improving it.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): W. E. Sheridan, for the first time in this city, as Louis XI., 12th. To criticise his performance in a few lines is impossible. Suffice to say that he and his co. gave the finest legitimate entertainment that a Jackson audience ever attended. John T. Malone as the Duke, Blanche Davenport as Marie and Frances Field as the Prince lent able support. Jack o' Diamonds, 15th, with Frederick Bryton in the title role. Business poor. Mr. Bryton has stamped himself here as a first-class leading man, and will without doubt prove a paying card after being introduced in the provinces. The character that he portrays is so frequently met with in almost every city, that after the first act, instead of looking upon an outcast of society, your sympathies go out to him, and you become his friend.

Stage Mutterings: Stage Manager Pyke left the Little Trump co. here. New York was his destination.—Leigh Lynch made tracks for the same hamlet Tuesday.—P. N. Roberts, of the Stafford co., called on us early in the week. His star opens 19th.

COLDWATER.

Tibbets' Opera House (B. S. Tibbets, manager): Emma Abbott Opera co. in Martha, 13th, to a large and fashionable audience. Very best of satisfaction.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): W. E. Sheridan, in Louis XI., 13th, to a very small house. Jessie Couthoui, elocutionist, gave some very fine readings 15th. Nobody's Child 23d.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Adah Richmond Burlesque co. to a fair house 12th. Miss Emma Abbott, in The Mikado, was welcomed by an overflowing house 15th. The people were disappointed, not in the co., which is certainly fine; but the opera was voted to be silly.

FLINT.

Music Hall (Thayer and Page, managers): The Egbert Dramatic co. week of the 12th to crowded houses, at panic prices. Best of satisfaction. Kate Glassford and T. F. Egbert are good in all their plays.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Adah Richmond Burlesque co. 13th to a large audience. Not much can be said for the co., but the

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - OCTOBER 24, 1885.

MIRROR LETTER-LIST.

Aveling, Harry	Irwin, Selden
Allen, Jean Burnside	James, Louis (2)
Arman, Hazel	Johnston, W. J.
Arlington, Maggie (2)	Keene, Emily
Adolphin, Mr.	Kellogg, Clara Louise
Armstrong, Sidney, Miss	Kennington, George (2)
Arthur, Mrs. Lilford	Kendal, Ezra F.
Booth, Edwin	Kreisig, Hans
Bassett, Russell	Knowlton, Geo.
Barbour, Marie	Lane, E. H.
Bernard, Fannie G.	Langtry, A. P.
Blackburn, Marie C.	Lacy, Harry
Barclay, Annie	Lewis, George M. (16)
Belmer, Henry	Legrand, Eugenie
Bancroft, George	Levick, Augustus
Bonner, Alfred	Lansing, Nina
Bishopsmore, H. D.	Lovejoy, B. L.
Benham, M. E., Mrs.	Martin, Thomas
Barnes, Elsie	More, James E.
Burrill, J. F.	McDonald, Charles
Barrows, J. O.	Montford, Manager
Blakey, T. W. H.	Morris, J. H.
Bancroft, Helen	Miller, Florence F.
Blair, Eugene	McNamara, P. J.
Burk, Mr.	Morris, Clara
Bain, Ella H.	Maeder, Fred G. (2)
Buckwalter, David	Morton, Wm. M.
Bullock, Estelle	Morris, Ed.
Cleves, Lillian	Newton, Ira
Coote, Robert	Owen, Walter
Coombe, Jane	Osborne, Rose
Chester, Kate	Olcott, Lillian
Clifton, H. D.	Owens, E. A.
Coy, John E.	Peady, John
Dauvray, Helene	Poullett, Geo.
Downe, Kitty	Pringle, C. W.
Daniels, W. T.	Russell, R. Fulton
Deagle, Tessie	Robertson, Donald
Donald, Nellie	Ross, Willis, (3)
De Dubo, Schott	Russell, Harold (3)
Davenport, Louise	Rickaby, John (3)
Kustis, Fred J	Russell, Mary
Evans, Frank	St. Quinten, Miss (tel.)
Elms, Lillian	Sullivan, Josie M.
Fuller, Hugh	Sammis, George W.
Field, Miss Frances	Stedman, Chas. (2)
Greenaway, Arthur	Stuart, Wm. H.
Goodwin, F.	Smith, H. W.
Graham, C. W.	Surety (4)
Girard, Maurice	Stevens, E. A. (2)
Girard, Jahan	Tracy, Helen A.
Goldenstein, Mamie	Taylor, H. P.
Green, Clay M.	Tremaine, Charles
Hamilton, Miss Felo	Talbot, F. W.
Holbrook, Dick	Thomas, Agnes (2)
Harris, Lian	Vane, Sadie
Harkins, W. S.	Verney, S. H.
Hight, Fred	Walsh, J. D.
Hussey, Gordon, Miss	Wallace, Carrie
Hannon, John	Warde, Fred
Hunter, T. M.	Wainwright, Richard
Halford, H. H. (3)	Young, W. H.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Notice.

It is through no fault of our own that we are once more obliged to ask the indulgence of our readers in the matter of a second postponement of the publication of our Romeo and Juliet lithographic supplement. The Strobridge Lithographing Company, who have the work in charge, promised faithfully that the supplements would be in our hands ready to issue with THE MIRROR on Thursday next, Oct. 29. Yesterday afternoon the following self-explanatory dispatch was received by the company's New York agent:

CINCINNATI, O., Oct. 21, 1885.

To A. A. Stewart, 44 West Twenty-third Street:
You must get the time extended on THE MIRROR'S Romeo and Juliet supplement. It is impossible to get the colors done and proof sent before Wednesday next. It will take five days to print the edition after the approval of the proof. There is a great deal of work on the picture. The color artists are working on it as fast as possible. It will be a perfect reproduction of the colored sketch.
STROBRIDGE LITHOGRAPHING COMPANY.

Mr. Stewart says that this is the first time during his long connection with the concern that there has been a promise broken to deliver work on a specified date. He further explains that this exceptional disappointment results from the elaborate nature of the supplement lithograph, and from the fact that only two artists are able to duplicate the magnificent picture of which it is to be a faithful copy. Mr. Stewart adds that our readers and patrons will lose nothing by the delay, for it will permit his establishment to turn out a magnificent specimen of their skill.

We have already received extra mail orders for several thousands of the supplement number and contracts for nearly two thousand lines of special advertising. Unless otherwise instructed, we will transfer these orders to the issue of Nov. 12, when the Romeo and Juliet supplement will positively appear.

Our Steady Progress.

The profession is very well aware that THE MIRROR has the largest dramatic circulation in America. There is no necessity for dwelling upon a universally accepted fact, and so we seldom take occasion to refer to our supremacy in this direction. But during the past six weeks the sales of THE MIRROR, both in this city and elsewhere have increased so remarkably that we feel justified in pointing with pride to the steady expansion and growth of influence of the managers' and actors' organ. Since early in September not a week has passed without bringing several large orders for extra supplies from the news companies. Several editions were completely exhausted in this manner. So also has there been a constant stream of new subscribers flowing in by every mail. Our subscription-list alone is to-day larger than the circulation of any two dramatic journals in this country combined.

A sign of the healthfulness of this increase is that in every case it has become permanent. The present edition of THE MIRROR is the largest we have ever issued except in the matter of our great Christmas and Midsummer numbers. The preeminence of THE MIRROR in regard to circulation is not only because it is by far the ablest and most comprehensive dramatic journal published anywhere on this earth, but for the reason that the season is a prosperous one and there is a constantly spreading interest among the public at large in the affairs of the amusement world.

Criticism Wide-awake.

No true lover of the drama can have failed to observe with pleasure the change that has come over the press in its treatment of the plays presented to it this season.

In general the critical journals have striven to administer justice and, laying aside all other considerations, to give to the public an accurate and faithful report of what is transpiring at the theatres. We note as a most memorable example of this judicial temper the allotment of notice bestowed on two artists of the fair sex who have come upon parallel lines in advanced Shakespearean personations.

While both have been properly ranked on a high grade, the comparative notice has been estimated with the same consideration and *aplomb* for the beginner on her home resources as the accomplished and famous graduate of the British stage.

Two more notable representatives of contrast in circumstance, talent and results, than the two actresses we refer to, could not appear. All the conditions have been happily and fairly recognized by the press, and no one can deny that the result arrived at is just.

And we may add, by way of enforcement of the award we make to our worthy contemporaries in journalism, that they have shown themselves equal to the highest æsthetic requirement in dealing with the greatest dramatic and histrionic genius; so that hereafter no one, either dramatist or actor, can come before the New York press without assurance that a full measure of appreciation will await them.

No brighter light than this can show itself upon the theatrical horizon. It gives promise of all good things. The same as in the government of commonwealths, no greater incitement to prosperity and promoter of happiness can be had than a well-administered judiciary.

The press are in this case the appellate judges who receive the case from the people and place upon it the final seal.

No nobler ally can labor with the honest manager, the gifted playwright and the aspiring actor than the honest journal; and to it we ascribe the best victories of the arts.

The Public Sieve.

There is a sieve, with large and generous meshes, but whose wires are rigid and unyielding to all outside pressure as if of adamant, through which the great public persists in passing the material offered for the building of that edifice commonly called The Temple of Fame, to the discomfiture and disgust of many contractors who would fain supply inferior qualities of lime, sand and gravel for the making of the mortar by which the bricks of that renowned Fame are cemented. The name of this sieve is Public Opinion, and a lively business is done at the beginning of every theatrical season in sifting the good stuff from the bad, so that the walls shall be raised justly and may hold together in despite of storm and earthquake. The rejected materials may be used for the construction of out-buildings, such as pig-styes, dog-kennels, poultry-hatches and the like; but to be built with the walls of the Temple itself, the lime, sand and pebbles must pass freely through the sieve, so that they may form when mingled a cement worthy to bind the chief corner-stone to its courses and pillars, smoothly and equally, without any weak or faulty places whereby the stability and finish of the edifice might be endangered. This sieve has been working freely of late. The season opened with what is vulgarly called "a hurrah;" but the hurrah is hoarse. The sieve has been at work and the rejected stuff lies neglected in corners, or is being built into ten-cent museums and other base imitations of the original and only Temple. Many a wagon-load of dramatic lime and artistic sand has been condemned and thrown into the muck-heap, and the bright Temple will stand all the more securely.

Personal.

ROBERTSON.—Above is a portrait of J. Forbes-Robertson, the leading man of Mary Anderson's English company. Mr. Robertson is an actor of exceptional intellect and talent. He has acquired a conspicuous position on the London boards, having been identified with a number of imp rtant productions. As a painter he has also won celebrity.

CHILDS.—Nat Childs is in town in the interest of Roland Reed.

TAYLOR.—Howard P. Taylor has just finished a farce-comedy for Frank Daniels. It is not yet named.

CAREY.—Edna Carey has been rewarded with universally commendatory notices for her acting in Shadows of a Great City by the Boston critics.

HOWSON.—Mrs. John Howson is still confined to her bed in a Brooklyn hospital from the effects of her recent accident on the Bridge railway.

GALE.—Minna Gale, who is now playing leading roles with Lawrence Barrett, has made an excellent impression, her work being most highly spoken of by the Western critics.

JANSEN.—Marie Jansen is temporarily detained in Pittsburg by a sprained ankle. Her role in The Black Hussar has been satisfactorily assumed by Lilly Walters, a member of the troupe.

MCCONNELL.—W. A. McConnell made his reappearance in Brooklyn this week, heralding Janish. He is looking well, but if the welcomes continue, he will soon have to put his arm in a sling.

KEAN.—Emily Kean has been engaged as soubrette for Roland Reed's company. She left for Cleveland on Monday to rehearse her part, and will appear with the company in Williamsburg next week.

MOORE.—Adelaide Moore's opening night in Norfolk, Va., netted her fully $800. On next Monday night she will be in Augusta, Ga, in which city she will be tendered a reception by some of the best families of the place.

JUDIC.—Next Sunday evening's concert at the Casino promises to be an especially interesting one. Maurice Grau has kindly consented to allow Mme. Judic to appear for one time only, as on the conclusion of the concert she will be obliged to take the train for Boston.

SALVINI.—Signor Salvini will be entertained by the Saturday Night Club, at the Buckingham Hotel, on the evening of Oct. 24. Howard Paul will be one of the guests. Henry A. Jones was invited, but as he leaves for home on one of Saturday's steamers, he was compelled to decline.

PAUL.—Howard Paul has had an offer from his friend, William Florence, to play in Locked Out, his successful comedietta, as a *lever de rideau*, during the latter's tour of the West. Mr. Paul will return to England in December, and so he has been obliged to decline the proposition.

PIXLEY.—The picture on the first page represents a face that is well known to the public and the profession. Annie Pixley is best known through her acting as Mliss, and it is in that character she is reflected in THE MIRROR. Miss Pixley is thoroughly American—there is naught that is not native about her or her stage-work. This, added to a rare charm of manner, has endeared her to playgoers in this city and elsewhere.

REYNOLDS.—Lester Wallack offered Walter Reynolds the second part in In His Power Tempted by the offer, Mr. Reynolds tried to induce Colonel Sinn to cancel his twenty six weeks' engagement with Alone in London; but the Colonel was inexorable to all entreaties. Colonel Sinn stars Mr. Reynolds next season.

ZIMMERMAN.—Ed. E. Zimmerman, James O'Neill's manager, was made the victim of a practical joke the other day in Washington. He somewhat resembles the better-looking of Cleveland's pictures, and some newspaper men put some of the granger office-seekers in his wake on the Avenue. Mr. Zimmerman took refuge in a hotel attic.

IMPOSTOR.—One A. B. Gale last season held MIRROR credentials in a New England town. His abode is transferred to Boston this season, and he has altered his card and is fraudulently representing himself as THE MIRROR'S accredited correspondent. Mr. Earl Marble, THE MIRROR'S correspondent in Boston, is too well-known for the fellow Gale to have much success in the imposition. Any Boston manager will confer a favor upon THE MIRROR by tearing up the bogus credential-card if it is again presented.

MUSSET.—On Monday night, at the Third Avenue, Marie Prescott was too ill to go on in the leading role of A Moral Crime. Charlotte de Musset, the understudy, went on in her place. Miss Prescott struggled bravely through the second act and then gave up, and Miss De Musset was substituted for the remainder of the play. Miss De Musset's acting was a pleasant surprise to her friends. In the third act she displayed power that brought forth great applause, and at the close of the play she was warmly congratulated. On Tuesday inquiries as to her identity were numerous. Miss Prescott had recovered sufficiently to go on Tuesday night.

Mr. Klaw in Happy Mood.

"It is seldom," remarked Marc Klaw to a MIRROR man, "that the newspapers of a populous centre are unanimous in praise of a new play. Woman Against Woman was very quietly introduced to New York theatre-goers, with no deep-sounding of advertising. Yet the critics received us very kindly. The People's Theatre at once became the Mecca of well-known actors, journalists, and prominent literary folk and men learned in the law. Fifteen thousand people saw Woman Against Woman at the People's last week, and now I could give away offers from out-of-town managers as souvenirs. A party of Supreme Court Judges occupied a box on Saturday night, and a party of railroad men were in another. Fanny Davenport came down to see the play, and flattered Miss Ellsler by actually weeping during one of the scenes. J. H. McVicker, Samuel Colville, Henry French, C. H. McConnell, Horace Wall, Ed. Stokes, Maude Granger and others were conspicuous in the audiences. Dr. Wynkoop and family occupied a box one night, and sent Miss Ellsler a floral gift. Miss Ellsler is deeply grateful for the interest taken in her by all classes. Why, last Saturday was almost a professional matinee."

"Do you think the play is destined to endure?"

"I will answer that by saying that the box-office has returned a profit from the first night—Cleveland, Sept. 28. After Wednesday night, at the People's, the audiences increased until all standing-room was taken on Saturday night."

The Actors' Fund.

Five new applications were favorably considered at the last meeting of the Executive Committee. Amount expended for relief during the week ended Oct. 17, $205. For funerals (three), $140.

New members and annual dues paid in: John T. Craven, Ellen M. Craven, William B. Freleigh, Ed. J. Connelly, Frank M. Burbeck, Bijou Fernandez, Laura Alberta, Quincy Kilby, Frank C. Gayler, Gra J. Henderson, Lizzie Duroy, Peter Denning, Frank Doud, Helen Coleman, Frank Harris, Harry B. Hudson, Eliza S. Hudson, John E. Hynes, John E. McDonough, Will E. English and Horace Lewis.

The next Trustees' meeting will be held on Nov. 12, when several reports of committees will be handed in and coming Fund benefits be considered.

Amorita.

It had been the original intention of Rudolph Aronson to run Nanon to its 150th representation before putting on Amorita, but the excellent business still being done by the opera may still further postpone the new production. As it is Mr. Aronson intends that the new work will have even a more brilliant stage-setting and costuming than was given to the opera now holding the boards, and for that reason he has given *carte blanche* to Henry E. Hoyt, who is superintending the work of getting up the scenery, and to Heinrich Conried and Mme. Loe, under whose direction thirty women are now making the costumes from designs from the original plates. The new opera is the work of Czibulka, the Hungarian composer, whose "Stephanie Gavotte" has made him famous, and it is full of some of the most delightful musical gems ever written. Among the numbers deserving special notice is a very spirited march in the finale of the act, a dreamy waltz in the second act, and a charming gavotte in the third.

The first act will represent an underground tunnel, with a view of the street above. In this twenty pretty little flower-girls will be seen scattering their roses in the pathway of the procession. The action of the piece depends on the time of the night which is being continually changed. In the second act will be seen the beautifully illuminated clock tower of a church. The translation of the work has been done by Sydney Rosenfeld, and the production will be the occasion of the debut of Mrs. Schilling-Hulskamp as a page and the entree into opera comique of Louise Montague.

The Dalys Coming to Town.

W. J. Chappelle has arrived in town to herald the Dalys, who open at Niblo's in Vacation next Monday night.

"When I say that the Dalys have done an enormous business on the New England circuit, I quote recent files of THE MIRROR in corroboration; for your correspondence will verify everything I say. It is astonishing, the yield to the Daly's on the New England circuit. Some places we have visited five or six times, and the result is always the same—overflowing houses. We made our first visit to Hartford the other night, and encountered a cyclone. I speak of the weather—not of the business. A bet of two hats was made that we wouldn't draw $100. We opened to $600. And yet the people had to climb over fallen trees to reach us.

"By-the-way, that big stage at Niblo's will give plenty of room for the Dalys' high kicking, leaping and general athletics. We are sanguine of a big week down there."

Now and Then.

Is it not a rather curious circumstance that when all the active writers and reporters of New York, in chronicling the great blast in the East River, which hurled the rocky tonnage of a great stop-gap into the air, the all-observers did not recall the most pertinent fact that fifty years ago the city was eagerly engaged reading the picturesque description of that locality, then lying peacefully in the suburbs, by the most distinguished writer in the country, the most tranquil and serene of all the wielders of the pen?

It was in Diederich Knickerbocker's "History of New Amsterdam" that Washington Irving, in his graphic account of the heroes of Communipaw voyaging up the East River, said: "To their right lay the sedgy point of Blackwell's Island, in the fresh garniture of living green; beyond it stretched the pleasant coast of Sanswick and the small harbor well-known by the name of Hallett's Cove—a place infamous in later days by reason of its being the haunt of pirates who infest these seas, robbing orchards and water-melon patches and insulting gentlemen navigators when voyaging in their pleasure-boats.

"The mariners enter the Gate. Now they were nearly dashed upon the Hen and Chickens (infamous rocks, more voracious than Scyllia and her whelps), and anon they seemed sinking into yawning gulfs that threatened to entomb them in the waves. All the elements combined to produce a hideous confusion. The water raged, the winds howled, and as they were hurried along several of the astonished mariners beheld the rocks and trees of the neighboring shores driving through the air."

Such is the genial humorist's serio-comic picture of the locality in the olden times. On the same as it appeared the other day animated by some 300,000 pounds of dynamite, the modern reporter relates that "A great mass of foam, white as snow, went into the air to a distance of perhaps two hundred feet, falling back in wild confusion to be met with swollen upheavals that came with and after the dull report that shook the biggest building in town. Flood Rock was no more." So begins and so ends Hell Gate.

We have made this summary of a great topical event because whatever contributes to the progress of New York has its bearing on the specialty to which this journal devotes itself. Every new highway that is opened, deepened or cleared, extends our bailiwick and adds to the numbers who make up our great metropolitan clientage.

There are other obstructions in the way of a perfectly clear course for the great business in which we are engaged, which seems to regain a power as thorough and irresistible as the dynamite colossus.

Raymond's Last Chance.

"My business on the road the eight weeks I have been out has been very good indeed," said John T. Raymond to a MIRROR reporter the other day, "and I have nothing whatever to complain of. That play of Ferguson, which was by J. B. Runnion, of Chicago, was not such a bad play as some people have tried to make it out. On the contrary, it was a very pretty play, merely lacking the elements of success. I have another new play now—a four-act comedy, entitled A Living Chance, which has been written expressly for me by F. J. Schwartz, of Philadelphia, who is on the staff of the *Evening Telegraph* there.

"I have had such ill-luck with my new plays lately that I don't think a suggestion made by a friend, the other day, that I call this one A Last Chance, such a bad idea; do you? However, I have every hope in its success, and believe it will be a go. The character I am called upon to play is, as near as I can judge, a cross between Colonel Sellers and General Limber; which reminds me that For Congress is my best drawing attraction this season."

Letter to the Editor.

STOFFEL VS. BIXBY.

SANDUSKY, Ohio, Oct. 16.

Editor New York Mirror:
MY DEAR SIR:—Just as I expected you would get only one side of the true story in regard to the trouble I had here with Frank L. Bixby Manager of C W Couldock co the facts of the case are these Mr Bixby authorized Mr Sydney Couldock to act as door keeper A Member of my Family come to the Door for admission I recognised the person and told Mr Couldock so but he refused saying he would not admit any one except a pass written by Mr Bixby. I went and seen Mr B and told him to write me a pass for My Sister he said I havent got time and acted very inconsistant about the matter. I concluded that it was very Ungentlemeny piece of Bus. so I charged them $5 for use of Theatre for use of Rehersal and $1 for a Pear Mr Bixby stole in my office Mr Couldock told me he did not want to act mean about it only that he was strickt he let 2 men in afterwards with out a pass or any thing simply because they had been drinking together in a saloon about 11 People coming to the door for admission is a fasle hood there were to employees of the Theatre and one programme Boy he refused them also Mr Bixby has only got his share of the receipts and he did not thrash any one either these are the true facts about the affair
Yours Truly WM. J. STOFFEL.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There have been no imputations cast upon the integrity of Mr. Harley, late dramatic critic of the *Herald*. Somebody inimical to Manager Hill foolishly remarked the other day that certain daily newspapers must have been bribed, so strong was the commendation they bestowed upon Margaret Mather's Juliet and the Union Square production of the tragedy. This idle statement, proceeding from a source entirely unworthy of consideration, has crept into print. Mr. Harley needs no defence—his character is above suspicion. And the alleged rumor, it is understood, had nothing whatever to do with the *Herald's* sup pression of a criticism on Mather's first perform ance. A Mr. Hendricks was detailed to go to the Union Square and review the performance. He bought two seats, saw the production, repaired to the *Herald* office, wrote a notice about one-third of a column in length, and sent it to the managing editor. Mr. Hendricks knows no more than Mr. Hill why the criticism was cut down to two lines in next day's paper.

* * *

Mr. Harley's dismissal from the dramatic department of the *Herald*, by the bye, was characteristic of the discourteous, not to say brutal, manner in which the employes of that paper are treated by the proprietor. A week ago Monday he received a note which ran: "On Tuesday next report for duty in the city department. JAMES GORDON BENNETT." That was all.

* * *

G. Herbert Leonard has had to give up his place in the Anselma company and remove to St. Luke's Hospital, where he is under treat ment. The bullet-wound in his back is not serious in itself, but suppuration has set in and blood-poisoning is feared. Throughout the wretched business, which has scandalized the profession in the daily prints, Leonard, who seems to have been the injured party, has met with a series of defeats and misfortunes. Poetical justice is a good deal more common on the stage than in real life.

* * *

Every week I sift my numerous letters and select the cheekiest to hang on the office gall-hook. The prize communication of the present week arrived late yesterday afternoon from one of this journal's Jersey correspondents. Here it is in all its guileless simplicity: "If agreeable to you, will you be pleased to forward a pair of chairs in orchestra, at about K centre, at either Daly's or Fifth Avenue, for Saturday evening Oct. 24, 1885, and advise at early convenience that I may conclude arrangements" Like the people Tony Pastor tells about every night in his topical song, this modest and ingenuous young scribe will "have to make other arrangements."

* * *

Dan Frohman and a friend were strolling in the vicinity of the Square the other day. The manager was accosted by a well-known actor.

"Things swimming?" said he. "Engaged all the company for Modjeska? If not I should like to place a clever young actress with you. She has great talent and will please you."

"Well," replied Frohman, "I have secured a lady to fill some of the more exacting parts. However, if she does not meet my requirements, or should she not keep her contract with me, I'll give your friend a trial."

"Thanks, awfully," said the actor with elation. "But would you mind telling me the name of the actress you have already engaged?"

"Modjeska," answered Frohman, and the actor hurried around the corner to keep an important engagement.

* * *

Why doesn't some wideawake manager secure that clever actress, Caroline Hill? She is unequalled in a certain style of character in which modern society dramas abound, and she would make an invaluable acquisition to any stock company. I really believe Miss Hill's American experiences would have been pleasanter and her professional prospects at the present moment brighter, had she only from the beginning realized the want of wisdom in assuming to look down on everything and everybody who did not happen to be born in England or the British possessions. We always extend a warm welcome to foreign artists, and we are glad to recognize ability if they show it; but we have a bred in the bone antipathy to showing a hearty cordiality when we're slapped in the face. You see we have some right peart play-actors of our own, and they're good enough to suit our depraved taste, unless the hospitality we shower on aliens meets with just appreciation.

* * *

I have received a request from Dot Boucicault, who writes from Sydney, Australia, to aid him in discovering the whereabouts of Mrs. Gerald Eyre, widow of the actor who went to the Antipodes with Boucicault, Sr., and died there. My correspondent encloses a letter for her which he says contains some notes and information regarding her dead hasband which she ought to have. This letter will be delivered to Mrs. Eyre if she will send or apply personally for it at THE MIRROR counting-room.

* * *

There is certainly one American in the American Opera company, which is to have a season at the Academy in January next, if the following statements made by a Syracuse correspondent be correct: "In your issue of the 17th inst., under the heading, Opera Sung by Americans, you say: 'If Pauline L'Allemande be an American, then she is wofully miscalled.' Mme. L'Allemande was born and reared in this city, where her father is still in business. She received her early musical training here, going to Europe in 1872 or 1873, where she married M. L'Allemande.'"

* * *

About the most interested visitors Steele Mackaye has to the mechanical mysteries of his cosy Lyceum are Englishmen. The other night the dramatists Jones and Stevenson and the new Wallack leading man, Kyrle Bellew, rode up and down on the orchestra elevator, admired the New England cleanliness ot the dressing-rooms and paint and carpenter shops, baked in the Sheol downstairs where the heat for the building is generated, and nearly caught the pneumonia from standing over the cool-air wheel. They agread that the arrangements were well-nigh perfect, and Bellew, anxious, perhaps, to convince your humble servant and some other natives who were among the party that he regretted that silly "Six Days in America" lampoon, said several times quite audibly: "We haven't anything like this in England, you know." Bellew, I am sure, will delight the dudes. He is up to all the latest æsthetic wrinkles, and he can assume as many stained-glass attitudes in a minute as a watch will tick. These things are new to our youth, and as they are to be found in the latest thing that's English, you know, they will be imitated without doubt.

Herr Conried's Importations.

"Just as soon as I possibly can, I shall leave for Europe," said Heinrich Conried to a MIRROR representative a day or two ago. "I have a number of German stars to bring over, and besides that, I intend visiting Paris and London, seeing all the new operas and novelties being produced, and make whatever arrangements are possible for their representation at the Casino. Whichever opera makes the greatest hit in Vienna I shall produce here. As for the German stars I am to bring over, it will not be long before the first, Friederich Mitterwurzer, will be seen here. His engagement begins at the Thalia Theatre on Nov. 30, most probably in Richard III.

"Herr Mitterwurzer is one of the members of the Ring-Theatre company in Vienna, and ranks with Herr Sonnenthal. He is about thirty-six years old. His tragic powers are great, although, like most distinguished German actors, he is also at home in other than legitimate roles. His repertoire will include The Robbers, Ivan, L'Assommoir, Shylock, Narcisse, Romeo and Hamlet. It is my intention to bring to this country, some time in March or April of next year, Felix Schweighofer, who is without doubt the greatest comedian in Germany. The comedy of Der Raub der Sabinnerinnen, which Augustin Daly produced under the title of A Night Off, was written expressly for him. He is now at the Carl-Theatre, Vienna."

Mr. Miner's Newark Venture.

Ever since Harry Miner gave up his idea of building a theatre in Harlem—at least for the present, because of the fact that the tenants of the property which he had negotiated for refused to leave so that building operations could be begun—he has been on the lookout for another combination house. His eyes have frequently turned toward Newark, which city he considered as good as without a theatre, owing to the fact that first-class combinations really seemed loth to touch it on account of the difficulties in connection with a paying engage ment there.

On last Wednesday, however, just as he was about to start for Chicago on important business, he received word from his agents in Newark that a most acceptable site near the corner of Market and Broad streets was to be had, provided he could come on at once and see the owner. Mr. Miner lost no time in taking a train for Newark. Here he remained until Saturday, when his return to the People's Theatre with a countenance beaming with satisfaction showed that his negotiations had terminated successfully.

"My attorneys are now searching the titles and drawing up the deeds," he said, "and it is my intention to begin building as soon as I am informed of the fact that my title to the property is clear. The house will be as large as the Academy of Music in this city, and the seating capacity of the ground floor will be fully 1,000 The cooling, heating and lighting apparatus in use here at the People's, and which cost me fully $35,000, will be put into the theatre. The front and sides of the thea tre are to be a big flat-house, furnished with every modern improvement. In the centre will be the theatre, with a handsome arcade lobby. The architects are now at work on the plans, and as soon as they are ready they will be lithographed for free distribution. I think Newark capable of supporting a first-class combination house, and I am ready and willing to try the experiment."

Mr. Miner left for Chicago on the 9:15 o'clock train Saturday night. It is stated that his new theatre will cost between $60,000 and $75,000, and that its seating capacity will be fully $2,000. It will probably be built in time for next season.

Manager Hill and the "Herald."

The *Herald* has on many occasions behaved in a strangely inconsistent manner toward the profession. Some years ago its dramatic department was notoriously run in conjunction with its business columns. No failure was so pronounced that the *Herald* critic could not find opportunity to write a few commendatory lines which would look well between inverted commas in the advertising department of his journal. And it is but fair to say in behalf of his ingenious puffery that it generally reached that profitable destination.

Mr. Bennett, however, never seemed to have a settled idea regarding the policy of the paper in dramatic matters, any more than in national politics or anything else. Occasionally the proverbial shake-up would place a man at the critic's desk who had a disposition to throw off the trammels of the business office and express honest opinions in forcible English. But the heads of these men soon fell into the basket. The truth was something which Mr. Bennett evidently considered dangerous to the prosperity of his great organ, and truthful critics were speedily found out and sentenced to decapitation, while wishy-washy, colorless, time-serving commentators on passing plays and players always met with more favor than any other sort. Constant change, nevertheless, has for many years been the rule in the men who have occupied this position. Whenever a writer became somewhat known among managers Mr. Bennett would cause his removal, fearing that growing celebrity might bring with it a dangerous influence and power. Suspicion and distrust for a long while have marked the *Herald* proprietor's attitude toward his employés.

Within a couple of years four or five men have held the post of dramatic critic in quick succession. Among these may be mentioned Messrs. White, Cholmeley-Jones, Potter and Harley. Mr. Potter only a few weeks ago was asked to resign because he declined to tender an apology for some real or imagined injury to another member of the *Herald* staff. On Tuesday of last week Mr. Harley, who had been appointed successor to Mr. Potter, received his *conge*. He was transferred to the city department without warning. No other newspaper staff in the city has experienced such a variety of rapid metamorphoses. Of course the result of these inconsistencies and wobblings, from a severely critical tone to the depths of brainless puffery, has been detrimental in a slight degree to theatrical interests. Where the *Herald* was formerly respected as a great journalistic power by the managers, and as a publication whose utterances were entitled to respect by the play-going public, it has gradually lost character and influence. To-day it matters not at all whether the paper praises or scores a production, although in some quarters there is a lingering veneration not unmixed with pity for the organ that once was the mightiest in this country.

Probably the most extraordinary freak that the *Herald* has latterly indulged in was the dismissal of Manager Hill's important production of Romeo and Juliet and the metropolitan debut of Margaret Mather at the Union Square Theatre with two lines in the paper on the morning following the first performance. The *World*, *Times*, *Star*, *Sun* and *Tribune* all considered the event worth from a third of a column to a column of their space, which certainly is no less valuable than the *Herald's*. A criticism, whether favorable or adverse, would have shown Mr. Bennett's journal to be abreast of the times, and as enterprising as its least pretentious contemporary in furnishing intelligence of an event of more than ordinary public interest, not to speak of general professional concern. There was in this two-line paragraph a vast deal of venomous contempt, for to ignore a production is to imply that it is too contemptible to deserve the slightest consideration.

Manager Hill was naturally surprised, in common with everybody else, at the *Herald's* attitude. At first he imagined there might be some mistake, or that the critic of the paper, wishing time for a mature review of the performance, had deferred publishing his article for a day. But he soon learned the true state of affairs. On Wednesday afternoon Mr. Hill received a visit from Mr. Flynn, the managing editor of the *Herald*. Mr. Flynn's object in calling on the manager was to explain why no criticism appeared in his journal.

"No seats were sent to our office," said Mr. Flynn, "and the writer detailed to attend the performance was compelled to buy seats and sit in a row near the doors. If the *Herald* isn't sufficiently important to receive seats, a production like yours isn't sufficiently important to receive a notice."

Mr. Hill was never known to get in a passion, but he came nearer to it on this occasion than at any other time in his life.

"If your critic had no seats," retorted the manager, "you might have known it was an oversight that would be remedied by sending a line to the box-office, and even had you been purposely overlooked your journal should certainly be superior to any petty prejudice that would deprive your readers of a review which they had a right to expect in the columns of a presumably great newspaper. As a matter of fact let me tell you, Mr. Flynn, that I personally took eight seats for the opening performance to the *Herald* office—no other paper was given more than two seats. Those eight tickets were addressed severally to the editor. Mr. Howard, Mr. Harley and Mr. Van Clief. Mr. Howard got his tickets, and Mr. Harley his. The others could not have miscarried."

Mr. Flynn persisted that no seats had reached him or anybody connected with the staff and that the *Herald's* course had been entirely justifiable.

"Very well," rejoined Mr. Hill, "you have ignored my production; I shall ignore your newspaper. I do not care whether you praise or assail Miss Mather, the company or the get up of the play; but unless you speedily publish a review commensurate with the importance of the affair, I shall act accordingly. You have given Romeo and Juliet two lines. I will give the *Herald* a two-line advertisement."

Mr. Hill has been as good as his word. He could not insert a two line announcement because that space is consumed by the use of Shook and Collier's names as proprietors, and Hill's as lessee and manager, which must necessarily be included in all advertisements of the Union Square Theatre, according to the terms of the lease. But he has cut the *Herald* "ad." down to five lines—the smallest space possible under the circumstances. The *Herald* is endeavoring to retaliate by booming Miss Anderson's prospective production of Romeo and Juliet at the Star Theatre. As Mr. Abbey and Miss Anderson are not actuated by the slightest feeling of rivalry in preparing this performance, the *Herald's* efforts to make the opposite seem to be the case are highly absurd.

Some years ago the *Herald* attempted to sit down on Mr. Palmer when he was playing The Two Orphans at the Union Square. The war continued for several months and it ended in the newspaper being brought to terms and applying to the manager to restore his patronage. The *Herald* was in the wrong, and even in its then powerful state it could not afford to have the example of a leading theatre doing a tremendous business without a line of notice or advertisement appearing in its columns. The *Herald* is wrong now in its silly attempt to ignore the claims of Manager Hill's production. With the precedent afforded by Manager Palmer's victory at the same theatre in the *Herald's* palmier days, the result of the falling out at present need not keep Mr. Hill awake o' nights.

A Chat with Miss Lenoir.

Helen Lenoir, D'Oyly Carte's able lieutenant, who has within the past few years done much toward the financial success of Gilbert and Sullivan's operas, is a quiet little lady whom no one would suspect of the business sagacity and acumen which she possesses. A MIRROR representative was granted an interview recently, and after a few minutes' conversation was at no loss to understand how the lady had piloted numerous enterprises to suc cess.

"Mr. Carte has left everything here in very good order," she said, "and there are no lawsuits on my hands except the one against Mr. Duff. I don't know whether or not I shall continue the litigation. It will depend entirely on the turn things take. I shall probably bring action against one or two people who intend taking The Mikado into Canada. About eight people wanted to make arrangements with us for the right to produce the opera there, but I have practically arranged with Mr. Stetson. I received a telegram from him last night, which settled matters, and so I can't give the privilege to anyone else.

"Canada being British territory," continued Miss Lenoir, "the English copyright holds there the same as in England. The Mikado has not been played there yet, and one or two injunctions have been secured in the past on the older operas in our list. Mr. Stetson will, I believe, organize his Canada company a few weeks after the one for the Boston Theatre has been arranged. The latter cast, as far as it is made up, is: Laura Clement, a young lady who has been one of Mr. Carte's regular prima donnas in England for the past three or four years, and who has played every one of the prominent female parts in Gilbert and Sullivan's operas, will play Yum-Yum; George Olmi, Pish-Tush; Harry Allen, Pooh-Bah, and Rosa Cooke, Katisha.

"This company, which is bound for Boston, is Mr. Carte's company, and I am casting the opera for him. The costumes alone will cost very nearly $5,000. I am laying every Japanese goods firm in New York under tribute."

"Will you remain in New York this Winter?"

"That I can't say," was Miss Lenoir's answer. "I intend staying here until all of the companies are out and in working order and there are no lawsuits on hand. Then I shall go back to England to take charge of Mr. Carte's affairs there. Did you know that just before Sir Arthur sailed he received a sketch of the plot and characters of the new opera, sent him by Mr. Gilbert. Sir Arthur was surprised, for he had not expected him to get on so quickly. About two days before that he had received a cable announcing that the sketch was on the way, and that no copy had been made of it. Sir Arthur postponed his voyage on account of it, and on the evening before he sailed he read it in my presence and expressed himself as delighted with it."

"What is the subject?" was asked.

"Oh, I couldn't tell you for worlds. I'd be murdered, I think, if I whispered a word of it. It's an entirely new idea, and will, I think, be a success. But you cannot always rely on the first sketch, as it may all be changed. You may not believe it, but the first sketch of The Mikado did not put the scene in Japan. Instead it was laid in England during the reign of Henry VIII. The idea of the Executioner having to cut off his own head, though, was the same. Just about that time the Japanese mania struck London, and there was nothing talked off but Japan; so Mr. Gilbert, who has much artistic taste, saw what chances there were in the Japanese colorings for beautiful stage effects, and changed his opera accordingly."

The Next Play at the Park.

"Although Old Lavender still continues to play to big houses," said Mart. Hanley to a MIRROR representative on Tuesday, "and we have every confidence that it will draw up to Christmas, Mr. Harrigan has already begun rehearsals of his new play, so as to be in perfect readiness to put it on when the time comes. He has not yet settled upon a name for his production. Almost all of our company will be used in the play, there being some specially good parts for Stella Boniface, and Mr. Weaver, while the character given Mrs. Yeamans is somewhat similar to the one she had in Squatter Sovereignty.

"That reminds me that the play is in the same groove as Squatter Sovereignty—a local Irish drama of the same nature, only of a somewhat higher class. It will be in three acts, and one of the great sets will be a boat scene on the Morris and Essex Canal. Another will be an Aldermanic scene, and still another a scene in a female semiuary. Mr. Harrigan will have a regular Mulligan part, while for Dan Collyer I predict a great success in the charactar of an old Irishwoman."

Professional Doings.

—The neat little Opera House at Milton, Pa., seats 900, and has been furnished with new scenery. Edwin R. Curtis, the manager, will share or rent.

—Louis Monaco, formerly of the Excelsior Folly company, and at present engaged as baritone of the Arch Street Opera House company, Philadelphia, is spending a week or two in the city.

—W. H. Fuller has been commissioned by D'Oyly Carte to write some topical verses for the Mikado and Ko-Ko songs in the Fifth Avenue production of Gilbert and Sullivan's opera.

—A number of new verses, written by Cheever Goodwin and Fay Templeton, have been added to "I Like It," a song in which the latter has made an acknowledged hit in Evangeline.

—John Rial, brother of Jay, who was seriously injured in Pittsburg recently, will be given a benefit at Library Hall, that city, on Oct. 29. Manager Parke tenders the use of the house.

—Barnum's Circus closes season in one of the near-by Hudson River towns on Saturday night. In another week there will be no circuses of any account North of Mason and Dixon's Line.

—Bertie Fisch-Jarrett, who has been ill at her home for a long time, is rapidly convalescing, although her physician informs her that it will be two or three months before she can return to the stage.

—Christmas and New Year's weeks are open with the Ross Coghlan company. Miss Coghlan's reception in Our Jose has everywhere been most flattering, and she is already firmly established as a star.

—Lizzie Derious (Mrs. Thomas Daly) has rejoined the Dalys' Vacation company. Miss Derious has been ill for several months, and was unable to appear with the company at the opening of the season.

—Walter Reynolds informs THE MIRROR that his play Danny Dooa; or, Sweet Innisfail is not an Irish comedy, but an Irish sensational drama. The scene is laid in Ireland at the present day. At the Queen's Theatre, Sydney, N. S. W., it had a run of eight weeks.

—The following is the company engaged to support Minnie Maddern in In Spite of All, which begins its road season in Philadelphia on Nov. 9 Geoffrey Hawley, Richard Mansfield, Harry Reeves, Joseph Preston, Cyril Scott, Baroness Rotchkoff and Lillian Wallack.

—For the first time this season "Standing Room Only" was hung out at the Mt. Morris Theatre, Harlem. Hazel Kirke was the attraction, and Manager Parker was compelled to hunt up a sign-painter on Monday night. A new theatre, with a strong attraction, was in opposition.

—H. H. Haven is managing the New Joplin Theatre, Joplin, Mo. It is in the Southwestern circuit, of which Mr. Haven was the organizer, and time for the season is nearly all booked. The house is on the ground floor and has a seating capacity of 900, or over 300 more than the old theatre.

—Last week, in Syracuse, George W. Lawless died. He was a tenor singer, and in 1880 he went to Australia with Clark and Ryman's Minstrels. His last engagement was with the Bluff company. Death was caused by congestion of the kidneys. The remains were brought here for interment.

—The following company has been organized to support Hugh Fay in Danny Dood: F. Chippendale, Cecil Stanley, Mrs. J. J. Dolan, Miss Richardson, Miss Hasmer, May Wilson, Horace Vinton, Al. Hastings, and Frank Irving. The latter will also act as business manager, while Charles Melville goes in advance.

—The following is the cast of In His Power, to be produced at Wallack's Theatre next Monday night: Herbert Graham, Kyrle Bellew; Marie Graham, Sophie Eyre; Searle, George Clarke; Dr. Cameron, Harry Edwards; Mr. Walker, William Elton; Mrs. Walker, Effie Germon; Rena, Ivan Shirley, and Servant, W. H. Brown.

—W. J. Ferguson will begin his season in A Friendly Tip at the Temple Theatre, Philadelphia, on Nov. 16, under the management of J. H. Farrell. His part of Basil in Anselma will then be taken by E. M. Holland. Frank L. Gardner offered to star Mr. Ferguson himself next season if the latter would remain in his company.

—The rush was so great at the People's Theatre on Friday night that Manager A. M. Palmer and friends could not be accommodated with seats; so Mr. Miner tendered his box for the following night, and it was accepted. Mr. Palmer and his party were greatly pleased with Miss Elsler's performance in Woman Against Woman.

—After a fifteen months' stay in the West Indies and South America, A. C. Henderson and A. A. Mallon, of the Barton Hill Dramatic company, arrived here last Thursday on the steamship *Alene*. They did not make the passage through the courtesy of Captain Seiders as since stated in a dramatic paper. They paid for their tickets.

—The managers, authors and owners of Shadows of a Great City have issued a warning to provincial managers against a colorable imitation of their play that is being surreptitiously produced on the New England circuit under the title of The Shadows of a City. They will legally proceed against managers giving a date to this production.

—A rumor reached the city that Alma Stuart Stanley was stranded in a Northwest town. Then the report came that the company had reorganized under the name of the Alma Opera company. Miss Stanley started from San Francisco under H. J. Sargent's management. Paintin' 'Er Red was the play, but black has evidently predominated.

—Mlle. Nevada will open her concert season at the Music Hall in Boston, on Oct. 27 and 29, appearing in Philadelphia, Oct. 31 and Nov. 3, Washington, Nov. 1, and New York, at Chickering Hall, night of Nov. 5, and matinee of 7th. On Nov. 9 she will appear at the Cleveland Musical Festival, going from there direct to San Francisco and then returning East.

—Frank Colfax has been added to the cast of Bronson Howard's new society comedy, One of Our Girls, which is to be produced at the Lyceum Theatre on Nov. 9 and rehearsals of which are going on. Gaspard Maeder, the scenic artist, is now busily engaged on the several sets required for the play, and which it is promised will be perfect marvels of artistic skill.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

closing tableau, "Liberty Enlightening the World," is fine.

Bordwell's Opera House: Manager Bordwell, reopens 29th with Geyer and Sylvester's All Star Variety co.

LANSING.

Buck's Opera House (M. J. Buck, manager): James M. Hardie and Sara von Leer in A Brave Woman, 14th, to moderate business. The play is false in sentiment, and despite some strong situations, weak in construction. The cast is far superior to the play. W. E. Sheridan in Louis XI. and King Lear 15th and 16th. Mr. Sheridan gave two masterful impersonations, proving himself to be a great artist. His support is most excellent. It would be hard to find a better Nemours or Edgar than John T. Malone. Louise Davenport was very pleasing as Cordelia. Mr. Lloyd as Kent and Mr. Shields as the Fool acquitted themselves admirably. As Edmund, the Bastard, Willard Brigham, a young actor, gave proof of quality that cannot fail to bring him into prominence soon.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Daniel Sully's Capital Prize co., 12th, 13th, 14th. The co. is light, and the attendance was small. Mestayer-Vaughn Comedy co. 15th, 16th, 17th and matinee, presented We, Us & Co. in good style, and to crowded houses. Will Mestayer and Theresa Vaughn met with great favor. Charles B. Hawkins, Hattie Richardson, Gus J. Bruno, Harry Amberg and C. J. Williams were excellent. Johnson, McNish and Slavin's Minstrels, 22d, 23d, 24th.

Olympic Theatre (Edwin P. Hilton, manager): A good specialty co. week of 12th. Mendel's Folly co. week 19th.

Items: William F. Gore's Dime Museum Exposition Building is doing an immense business.—Sackett and Wiggins have opened a dime museum down town.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mestayer has dropped his Tourists in a Pullman Car, and made his appearance in We, Us & Co. It isn't any great improvement on the old play, but it's a change, and although the drawing power of the skit is a little out of proportion to the press notices it gets, it makes a very fair evening's entertainment. Mestayer himself, Charles B. Hawkins, Gus Bruno and Theresa Vaughn go to make up a more than usually capable co., and the remaining members, and the revolving tower, complete a really superior organization. For the three nights and matinee, opening 12th, business was large.

Museum: Sackett and Wiggins are coining money, and they deserve to, for they give a clean and varied entertainment. Their little theatre is crowded nightly, and the other floors, on which are the cabinets and curiosities, attract a good deal of attention. The Giant of the present co. is involved in an injunction suit, a St. Paul firm claiming his exclusive services under a contract which the Giant is said to have broken. We never do have anything great up here that St. Paul doesn't try to get it away from us. Happily she doesn't succeed very often

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): Gilmore's Professor co. drew large house, 5th. Everybody satisfied. Miss Chatham deserves special mention having established herself as quite a favorite. Gilmore's Devil's Auction, 8th, played to a good house and gave a rousing performance. Everybody convulsed. A big attraction and drew large crowds.

MISSOURI.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): Kate Castleton met with unstinted approval in Crazy Patch, matinee and night of 10th. She is excellently supported, especially in the instance of Agnes Hallock, who makes a success of the soubrette part. Fun on the Bristol, 24th.

ST. JOSEPH.

A Clever Swindler: THE MIRROR of a recent date contained the following paragraph: "Milton Tootle, Jr., owner of Tootle's Opera House, St. Joseph, Mo., is in the city." Some one has been imposing upon THE MIRROR. If the person who furnished the item could be induced to talk, he could probably furnish some very interesting reading about a young man from home, short of money, check on the old man, etc. It is needless to say that the check is not worth the paper it is written upon. Milton Tootle, Jr., I believe, is the owner of Tootle's; but he is a youth of twelve, and is at home quietly attending to his studies.

HANNIBAL.

Park Opera House (J. B. Price, manager): Gus Williams in Oh! What a Night! 16th. Barlow, Wilson and Rankin 31st. George C. Miln Nov. 2.

MOBERLY.

Apgar's Opera House (C. P. Apgar, manager): A. R. Wilbur's co. week of 5th, in Esmeralda, Danites, East Lynne, Hazel Kirke, Queen's Evidence and Fanchon.

Arena: Forepaugh's Circus, 10th; light audience.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Tony Denier's Humpty Dumpty co. drew out two large houses, 10th, to see a very ordinary presentation of the well-worn pantomime. Louis Aldrich, gave In His Power, 15th, to a full house. The play is a strong one and the co. excellent; but Mr. Aldrich has hardly the star part, Mr. Buckley rather carrying off the honors as John Hastings. McGibeny Family, 23d and 24th.

Academy: The Hollywood Juveniles have been drawing full houses to see Cinderella, and have given great satisfaction. They stay another week.

Item: A paragraph to the effect that Fred. McCloy had decided to stay in 'Frisco has been going the rounds of the newspapers, much to his indignation. He was here working hard in the interests of Mr. Sanger, with whom he most emphatically says he means to stay.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): Frances Bishop in Muggs' Landing 12th to good house. Immensely pleased audience.

PLATTSMOUTH.

Waterman's Opera House (J. P. Young, manager): Francis Bishop, in Muggs' Landing, came 15th, to good business.

NEW HAMPSHIRE.

ROCHESTER.

Hayes's Opera House: The Boston Comedy co., H. Price Webber, manager, played here all last week to immense business. The star, Edwina Grey, made a decided hit. Percy Hunting in Monte Cristo, 29th; Whitmore and Clark's Minstrels Nov. 16.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Frank Mayo, Kathryn Kidder and an excellent co. opened a three nights' engagement 15th in Nordeck, and gave satisfaction to good houses. The play and co. having just came from New York, it is unneccessary to corroborate the favorable criticism they have already received there. The cast is about the same, with the exception of John C. Freund, who has made a four weeks' engagement with Mr. Mayo, assuming the character of Fabian, in which he has created a very favorable impression. The piece is finely mounted. Lehnen and Bateman's Romany Rye co. opened 19th for three nights and matinee. Immense house. Victory Bateman, John Burke, Belle Douglass and Lizzie Creese are remarkably strong and received merited and unbounded applause. The supporting co. was also thoroughly appreciated. The mounting of the play deserves special mention, reflecting great credit on the scenic artists. Romany Rye ranks as one of the most successful engagements at this house this season. Colonel Milliken's Operatic Comedy co., 22d, 23d and 24th.

Items: Colonel D. A. Keyes, agent of the Romany Rye co., expressed himself as highly pleased with the house, Monday night. He is unusually well versed in theatrical matters, for much of which he thanks THE MIRROR. He is anxiously awaiting the Supplement.—J. C. Freund joins Janish in a month, remaining with her till Spring, when he goes to England to open in his own play.—Barnum had a big audience at his circus Saturday night. The show is only medium. Two of his people were married here, Saturday afternoon, at Taylor's Hotel.—The fine class of plays brought here by Manager Henderson is beginning to break through the apathy of the Jerseyman, and large and enthusiastic audiences are the result.—Harry Miner has evidently given Jersey City the go-by and selected Newark as the site for his new theatre.

TRENTON.

Taylor Opera House (John Taylor, manager): Bartley Campbell's Paquita was admirably presented, 12th and 13th. Fair houses. The play was a success. Pat Rooney's comb. gave an enjoyable entertainment to a large audience, 15th. Baker and Farron gave their musical conceit A Soap Bubble to a large audience, 17th. The performance was well received. Bandmann, 19th, week; Aimee, 22d; James O'Neill, 28th; A Brave Woman, 30th; Bennett and Moulton's Comic Opera co., Nov. 2, week; Harrison and Gourlay, 9th.

NEW YORK.

ALBANY.

[illegible] Opera House (Mrs. R. M. Leland, manageress): [illegible] last Monday night and occupied by local singing societies on Tuesday. Wednesday matinee brought the advent of the Boston Ideals in The Musketeers. Wednesday evening was devoted to Giralda, and their new opera, Victor, the Blue-Stocking, was presented on Thursday night. The house was jammed at every performance, and the various operas were given in the charming style usual with this organization. Annie Pixley came on Friday, presenting Zara. On Saturday evening Eily was given, and M'liss was seen at the matinee. A fair business. The star added largely to the number of her admirers.

Museum (Jacobs and Proctor, managers): Joseph Proctor, in his round of well-known characters, was the strong attraction last week, and packed houses resulted. Katherine Rogers in Claire and the Forge-Master is the bill for the present week.

Central Theatre: The two Cronins' comb. did well last week, and is succeeded by Mullen and Magee's comb.

Rink: The Thomas Orchestra on Monday evening last was sufficient attraction to entirely fill the building, and the concert was quite up to the usual excellent standard.

Brevities: C. K. Haskell does not return to the Leland box-office this season. He is succeeded by Garrett F. Kelly, formerly assistant treasurer. Mr. Kelly is Mrs. Leland's brother.—A new scale of prices went into effect at the Leland on Friday evening. A portion of the orchestra-chairs, which were formerly one dollar, now are sold for seventy-five cents. General admission in the first gallery has been reduced from fifty to thirty-five cents, and the generel admission to the second gallery has been pleced at fifteen cents.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): J. K. Emmet appeared to fine business 12th, 13th, 14th. Alice Harrison, 22d, 23d, 24th.

Academy of Music (Jacobs and Proctor, managers): Nothwithstanding the inclement weather and adverse criticisms of the local press, Gardiner's Only a Farmer's Daughter played to full houses the entire week, except Saturday, when Only a Woman's Heart was produced to fine audiences. The co. is not as strong as desirable, yet it was quite acceptable. Present week, Joseph Proctor will appear in a round of well-known legitimate plays. Next week, Katherine Rogers.

Casino Theatre: Hallen and Hart's Prize Ideals drew packed houses all last week. They give an excellent entertainment. This week, Leonard and Mullen's McCracken's Reception.

BUFFALO.

Academy of Music (Meech Brothers, managers): John T. Raymond, 12th, 13th, 14th, drew very good audiences, and, as usual, kept them in the best of humor. Emmet made his annual visit the next three nights, and shows no diminution in popularity. Large houses gathered to see Fritz, who appeared in Ireland this trip. Boston Ideals this week.

Court Street Theatre (J. M. Hill, manager): For a Brother's Life was presented week of 12th. This military drama is fittingly staged, and was admired by good-sized audiences. Kiralfys' Black Crook co. 22d, 23d, 24th.

Adelphi (T. E. Snelbaker, manager): The Necromancer drew very well last week. A novelty is offered this week in the Hindoo Nautch Dancers, with very unpronounceable names, and an olio including Thomas Raymond, Ward and Lynch and Morton and Leslie.

Items: At the Museum Dick Gorman's Conrad was a paying attraction. Two Fritzs in the field, as Gorman is a great imitator of the original.—The Streets of New York the present week, with George C. Boniface as Tom Badger.

SENECA FALLS.

Daniels' Hall (G. O. Daniels, proprietor): Miaco's Humpty Dumpty, 15th; large house.

Items: Ed. Hurbert and wife, of the Kiralfys' Black Crook party, spent Sunday (18th) with friends here.—Mamie Seigfred, of the Boston Ideals, was home over Sunday.

OSWEGO.

Academy of Music (John R. Pierce, manager). Lilly Clay's Adamless Eden co. displayed themselves before a large audience 12th. William Scanlan and his Shane-na-Lawn delighted a "standing room only" house 13th. Alice Harrison, in Hot Water, 22d, and Gardner's All Star Specialty co., 29th, 30th and 31st.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Hess Opera co. drew crowded houses 8th, 9th, 10th. Polly and Billee Taylor were sung. Mishaps, 23d and 24th.

Grand Opera House (P. H. Lehnen, manager): The Sleeping Beauty all the week, to very poor business. Mrs. Jennie Candee, of this city, organized the co. The business discouraged her, and she will not take the co. on the road. Uncle Tom's Cabin co. 22d, 23d and 24th.

Museum: The All-Star Specialty co. had immense audiences all the week. This week, Draper's Dramatic co.

Item: Rice's Opera co., just formed, will shortly go out from this city, playing The Mikado.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Theodore Thomas' orchestra, 13th, to 1,750 people. A rare musical treat. Receipts, $2,150. John T. Raymond, 15th, in Congress, gave a fine entertainment to a good-sized audience. The Boston Ideal Opera co., in Giralda, The Musketeers and Victor Delmar, 16th, 17th. Excellent business. Coming: Miaco's H. D. co., 22d, 23d and 24th.

City Opera House: Sid. C. France's co. closed a week's engagement 17th, in Marked for Life and Jesse James. Enormous business. Nonpareil Specialty co., 19th, week.

OLEAN.

Opera House (Wagner and Reis, managers): Streets of New York, 17th, to good business.

Items: Will Rockwood, who has been connected with the advance of Frank A. Robbins' Circus, is in town.

ELMIRA.

Opera House (W. E. Bardwell, manager): W. J. Scanlan and co., in Shane-la-Nawn, to fair hous, 12th. This popular comedian is getting to be quite a favorite here. Hess Opera co., with Lillian Russell as the principal attraction, gave Polly and Billee Taylor, 16th and 17th. Good business.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): King Hedley, in After Dark, had large houses all the week. C. R. Gardiner's comb. in Only a Farmer's Daughter and Only a Woman's Heart appears 19th week, Joseph Proctor 26th, week. Katharine Rogers, Nov. 2, week.

Rand's Opera House (Gardner Rand, manager): The always popular Boston Ideal Opera co. was greeted by the usual crowded houses 12th and 13th. Victor and Giralda were the operas. Zelie de Tusean and Agnes Huntington, the new members, made instant hits, and Marie Stone, Macdonald, Karl, Morsell, Barnabee and Frothingham received their usual generous applause. Murray and Murphy are announced for 23d and 24th.

Grand Central Theatre (P. Curley, manager): E. M. Castine's co. in The Widder had splendid houses all the week. The Davis comb. appears current week.

Apollo Theatre: William Moore, supported by Belle Vivian, appears in Our Johnathan current week.

HARLEM.

Mount Morris Theatre: A packed and a highly appreciative house greeted Hazel Kirke Monday evening. Fenwick Armstrong as Dunstan Kirke and Lottie Blair as Miss Hazel performed their parts with such vim as to earn a great deal of applause.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): The Burr Oaks co. gave a very meritorious performance 14th to fair business.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): Opening 12th, the Huntly-Gilbert co. played one week to good business, rendering Esmeralda, Van the Virginian, Rosedale, Streets of New York, Peril, and Marble Heart to the satisfaction of the audiences. I estimate their receipts for the week at $1,300.

Item: For the Bijou Opera co, billed for 24th I bespeak a good house.

OHIO.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): We had often heard of plays in which the actors support the scenery, but never had an example until we saw A Prisoner for Life, which came 12th, 13th and 14th. The scenery was grand, and the mechanical effects worked like a charm. The co. is also one of the best that has appeared here this season. But the piece is tedious in the extreme, there being too many long stage waits for the amount of acting done. Houses slim. Polk's Mixed Pickles drew a fair house 15th. In the Jack o' Diamonds 16th and 17th, we were most agreeably disappointed. The name would indicate that the piece was of the boisterous style, but instead it is one of the cleanest little domestic dramas on the stage to-day. Frederic Bryton, in the title role, has a character that fits him exactly. Every action and speech is that of a quick-tempered, but withal, a whole-souled man, with his heart in his hand, ready to make any sacrifice for those he loves. Sydney Armstrong, as the wife, played a difficult part faultlessly. The houses were fair.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): At the Grand Lennox's co. gave a good performance of the Hoop of Gold, and business was big all week. This week Rentfrow's Pathfinders; next Mr. and Mrs. Joe Allen.

Comstock's Opera House (Millers and Okey, managers): The Wages of Sin 14th and 15th, by Maubury and Overton's co., although one of the best melodramas and interpreted by an excellent co., was played to very light business. Henry Lee in The Don 22d, 23d and 24th.

Buckeyes: Manager C. A. Miller has returned from New York.—Ed. Abraham has joined Alice Harrison's Hot Water co. as advance agent, and Tod Constans takes the same position with Villas' Over the Garden Wall.—Frank Comstock, manager of Our Goblins, made a short visit here this week.—Francis Miller, the New York artist, has presented his prize painting, "The Country Railway Station," to his brother Charles, manager of the Grand.

DAYTON.

The Grand (Reist and Dickson, managers): The Ivy Leaf, with its wealth of scenery, drew two large audiences 12th and 13th, and gave more than the usual satisfaction. The play is indeed an Irish drama, beautifully told. The co. is exceptionally strong. J. P. Sullivan made a manly looking Murty Keerigan. His impersonation of the true-hearted Irish lad would compare favorably with the only Kerry Gow. Mrs. W. H. Powers as Maureen and Florence Worth as Colice won the sympathies of the audience from the start, and twice received a well merited encore. A. H. Wilson had little to do as Gerald Daly, but did it well. Mr. Wilson played juvenile parts at the Soldiers' Home last season; so of course he was greeted with applause on his first appearance. I am sorry to state that only a small audience attended Niagara 15th. The play is one of remarkable strength, and has many pleasing situations and startling climaxes. Rose Eytinge, who is undoubtedly one of the best melodramatic actresses on the stage, has very little to do as the adventuress Niagara. This proved a disappointment to the audience. Ada Gilman as Eily, had a part that fitted her like a glove, and one can readily understand the remark made by Boucicault regarding this lady: "The best soubrette ever known to the American stage."

Weidner's Opera House (J. W. Weidner, Jr., manager): This theatre was successfully opened 11th by Lester and Williams and Jennie Yeamans in A Parlor Match. Every seat was occupied and standing room as well.

Cues: Raymond Holmes, of the Willow Copse co., has signed to play at the Soldiers' Home next season.—Manager Larry H. Reist's "sanctum" is a perfect gem, and the accommodations offered to the profession are highly appreciated.—The Amusement Committee of the Soldiers' Home are negotiating with Carrie Turner, now with C. W. Couldock, for leading lady at Memorial Hall.—Manager Sam Henderson, of Memorial Hall, has returned after a two weeks' visit to his brother, Manager William Henderson, Jersey City.—Manager Reist has booked The Ivy Leaf for a return date.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Only a fair sized audience attended presentation of Mixed Pickles by J. B. Polk and co., 17th. The entertainment was very amusing.

NORWALK.

Whittlesey Opera House (S. Levey, manager): The regular season was opened by Agness and Sam. B. Villa in George S. Knight's Over the Garden Wall to standing room only. Tony Sullivan, who made his first appearance here with the co., made a good impression as Bridget.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor). Silbons' Yellow Dwarf, 13th, to jammed house. The rush at the ticket-office was tremendous and quite metropolitan. Dore Davidson's Lost, 14th, had a smaller house. The scenery was immense. It was the first time an Urbana audience had the pleasure of seeing Mr. Davidson and Ramie Austen, and they were carried away. Hoop of Gold, 22d.

YOUNGSTOWN.

Youngstown Opera House (J.W. McKeown, manager): The Stranglers of Paris, Belasco's intense melodrama, in seven acts and thirty episodes, as advertised, settled down upon us 15th. A ghastly, morbid, nerve-destroying nightmare, which set the upper gallery to howling with terror, and held the few who huddled together in the orchestra-chairs speechless with a nameless dread as the "boss strangler," Jagon, ruthlessly reached for one after the other of the characters, and merrily strangled them. Newton Beers as Jagon was stagey. His facial expression, however, is remarkable. Joseph Adelman, W. B. Clark and S. J. Forham deserve credit in the order named. Jennie Eustace is an emotional actress of more than ordinary ability; her enunciation is natural, her movements graceful. Contrary to expectation, a large audience paid $1.50 to hear Thomas' orchestra and Emma Juch.

ZANESVILLE.

Schultz's Opera House (John Hoge, manager): W. H. Powers' co. appeared in Con T. Murphy's new Irish drama, The Ivy Leaf, 14th and 15th, to small houses. The Ivy Leaf is the customary Irish play, with the rascally landlord, the red-coated English soldier, and the eviction scene expunged. It does not develop especial interest, and its success depends much on the picturesque scenery, the principal of which are a drop depicting a beautiful sunset, and the ivy-mantled tower, both in the fourth act. J. P. Sullivan has a part that suits him well in Murty Kerrigan. He is graceful and easy, and in his singing displays a rich, musical voice; but it shows no high order of cultivation. Throughout Mr. Sullivan bears a striking resemblance to Joseph Murphy. On the first night, in making the leap from the ivy tower, he sprained his ankle. The following night he suffered so much pain that he was scarcely able to act. Florence Worth was the Colice O'Brien. Beyond a pretty face, she displayed nothing worthy of special mention. T. F. O'Mally as Dennis Donovan, was good. D. H. Wilson as Gerald Daly, and George R. Caine as Robert Nolan, were rather weak. The rest of the company were only fair.

Zephyrs: Matt. H. Berry was in town this week arranging for the appearance of Dore Davidson's Lost. Berry, by-the-way, has a novel and ingenious way of advertising his attraction. First, he has a man daubing the word Lost on doorsteps, curbing and pavements throughout the city; then he hangs large cards, with Lost printed thereon, to telegraph poles and trees. Finally, a tramp is seen walking up and down the streets with a Lost placard on his back. This all arouses public curiosity, and people wonder who or what is missing.—Kiralfys' gentlemanly agent, C. S. Sammis, was also here heralding Around the World. We are to have a deluge of the sensational and spectacular, it seems.—The season at the Bijou Theatre, under management of George F. Lee, will open 19th. Low prices will prevail.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): A Parlor Match was given to good houses 9th and 10th. The audience fairly screamed with laughter at several of the strikingly ridiculous situations. C. M. Lester as McCorker, E. L. Williams as Old Hoss, and Jennie Yeamans as Innocent Kidd, are three good cards. Middleton's Penelope co. appeared 16th, to small house. Four of the co. are Springfielders—Mrs. Edward Middleton, Frank Prothers, Allister Coombs and Charles Welker. The other member, Miss Levy, is from Cincinnati. The piece itself is unspeakably dull, but the music introduced was quite good. Mrs. Middleton and Mr. Prothers are very clever singers; the latter is recognized as one of the finest baritones in our city. Mr. Welker is a good Irish comedian, and is always received well here. Barney McAuley, 22d; Around the World in Eighty Days, 23d.

Grand Opera House (Fuller Trump, manager): Edward Seabrocke, in Hobbies, 13th, to a good house.

LIMA.

Faurot Opera House (Watcham and Locke, managers): Dore Davidson and Ramie Austen came 13th, in Lost, to poor business. Mr. Davidson did very well as Chuff. Ramie Austen as Naomi was only fair. I couldn't see why a woman, persecuted as she is supposed to be, should wear a perpetual smile. The Gilroy children did nicely. John E. Ince overacted his part of Mooney. The remainder of the co. was fair. Seabrooke's Comedy co. gave Hobbies 15th, to good business. Edward Seabrooke makes up wonderfully like Nat Goodwin, and did very well as Piggy. His imitations of John T. Raymond, Stuart Robson and Frank Mayo were well done. Bertha Feibach acted Minnie very cleverly. Her German accent is rather pleasing. She gave an excellent imitation of Rhea. Georgie Connalline did very well as Constance. She possesses a very strong and clear contralto voice, and her ballads were greatly enjoyed. The rest of the co. was good. Barney McAuley, 24th.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Queena was presented 5th, by Grace Hawthorne to a large house, and the business of the week has been excellent. Camille, presented 7th, seemed to suit Miss Hawthorne's talents better than the first-named play, and in it she scored a triumph. Support excellent,

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Barrymore's Don, which was given during last week to average fair business. contains all the elements of a successful melodrama. The story of the play was given last week in THE MIRROR's excellent Chicago correspondence. Janish, 19th; Bunch of Keys, 26th.

Library Hall (Frederick A. Parke, manager): Alice Harrison's hodge-podge, Hot Water, did very well last week. The play is a good one of its kind, and is very funny throughout. Power's Ivy Leaf, 19th; Hoyt's Tin Soldier, 26th.

Academy (H. W. Williams, manager): Murphy's Pleasure Party closed a profitable week's business 17th. All-Star comb., 19th; Nobody's Claim, 26th.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Thatcher, Primrose and West's, with a galaxy of bright particular stars in the minstrel world, gave a very enjoyable entertainment to a full house, 13th. The singing in the first-part was liberally applauded, more on account of the admirable rendition of the ballads than for their originality. The singing of Messrs. Olcott, Oakland and Witmark, the boy soprano, was very much admired, and each received hearty and merited encores. Griffin and Marks in their specialty, Fun on the Quiet (after the style of McNish are marvels of agility. The Nelsons are wonderful acrobats; nothing ever before seen here, in their line, will bear comparison. Not the least prominent feature of this show is Professor Burton's troupe of trained dogs, with whose antics the large audience was rapturously entertained. The Mikado was the attraction, 17th, presented by Pyke's New York Opera co. Very good business. The opera is bright and sparkling, containing several catching airs. Fred. Clifton as the Mikado is rather ponderous for the character, and though he sings quite well, he is not, what we think the role most requires, a comedian. C. M. Pyke interpreted fairly well the character of Nanki-Poo. The Ko-Ko of Charles Butler was well received. Mr. Butler is an actor of considerable merit, and could he sing as well as he acts the part, Ko-Ko would be all that could be desired. The honors of the evening were divided between George Olmi as Pooh-Bah and Grace Atherton as Katisha, both of whom acted their parts to the satisfaction of every one in the audience, as was evidenced by the repeated and prolonged applause which greeted their efforts. Yum-Yum, in the person of Louise Manfred, was greatly admired and repeatedly encored. On the whole the co. is a strong one. The costumes, though not elaborate, are very good, and the scenery creditable. If the management could succeed in smothering the orchestra to a considerable extent, the opera would be materially benefited. Your correspondent is indebted to George H. Kein for courtesies.

HARRISBURG.

Opera House (Markley and Till, managers): The Starr (Harris) Opera co. filled a week of exceptional good business, opening 12th. The operas given were The Mascotte, The Chimes of Normandy, Patience, Olivette, Girofle-Girofla and The Mikado. The large audiences were a revelation of the co.'s drawing power elsewhere, and is conclusive evidence of its merits. The Mikado was sung by this co. for the first time 16th, before an audience which filled the house to its utmost capacity, and left a large number of "standees" to hang themselves up against the wall, of whom I was which. There is scarcely room for criticism, as the opera went off very smoothly. The costumes were rich, handsome and expensive, and the stage setting was correspondingly fine. Mixed Pickles 22d; W. J. Scanlan, 26th.

CORRY.

St. James Opera House (O. E. Gleason, manager): The Streets of New York co. did only fair business 14th. A good co. and fine scenery. Corinne Merriemakers, 29th, 30th and 31st.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Mme. Boniface was presented by Milliken's Operatic Comedy co. 13th to fair business. This musical comedy gave far better satisfaction than Niniche, which was presented the evening before. The music is pleasing and the dialogue keen and entertaining. Madeleine Lucette played the part of Friquette in her usual vivacious manner, and her singing received several encores. Will Rising filled the role of Hannibal very acceptably. He is an excellent singer, and shared the honors with the star. Pat Rooney's All-Star comb. drew a packed house 17th. Mr. Rooney has a well-selected co., and I am safe in saying a better variety entertainment has not been given before an Allentown audience in a long time. Lillie Hinton is booked for week of 26th.

OIL CITY.

Opera House (Kane and Rogers, managers): George C. Boniface in Streets of New York to good business, 15th. Belasco's Stranglers of Paris, 17th, to large house. This is one of the best entertainments we have had this season. The applause was frequent and hearty. Newton Beers makes an excellent Jagon, and his support was first-class. The Sawtelle Comedy co. opened 19th for one week.

READING.

Grand Opera House (George M. Miller, manager): Edwin R. Lang's Comedy co. produced Scheming to fair houses 12th and 13th. The co. gave Wallace P. Keffer, the business manager, a benefit 13th. Lottie Church and co. produced Unknown and The River Pirates to good audiences 15th and 16th. Joseph J. Dowling and Miss Sadie Hasson in Nobody's Claim.

Academy of Music (John D. Mishler, manager): C. M. Pyke's Opera co. produced The Mikado 14th, 15th to large houses. The opera was fairly rendered. Hi Henry's Minstrels drew a good audience 17th, and gave a fine performance. W. J. Florence 23d; J. B. Polk in Mixed Pickles 24th.

MCKEESPORT.

White's Opera House: The Rhinehardt Opera co. appeared 12th, 13th and 14th to fair houses. Charles T. Ellis, in German Luck, 15th, to a crowded house. The co. is a strong one and gave perfect satisfaction.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, manager): B. McAuley appeared 16th, in Uncle Dan'l, to fair house. Co. better than ever, but should have new play.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Pyke's New York Opera co. gave a good presentation of The Mikado, 12th, to good house. C. M. Pyke as Nanki-Poo was particularly good. He has a very powerful voice. Hi Henry's Minstrels to excellent business, 13th. Lang's Comedy co. gave a good entertainment to only fair houses, 14th and 15th. Grover's Private Secretary was given 17th to a large and appreciative audience.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Pyke's Opera co. in The Mikado, 16th, was greeted by a crowded house. The co. were all first-class, and pleased the audience immensely.

BUTLER.

Butler's Opera House (I. J. McCandless, manager): The Noss Family pleased a fair audience, 14th charging twenty-five and thirty-five cents admission. The Family comprise a concert co. and succeed in giving an average entertainment. Receipts, $75.

Items: John Campbell, an Opera House stockholder, was married last week to Jennie Rodgers, Attica, N. Y.—The Noss Family originally come from this county.

EASTON.

Opera House: Corinne and co. for the week in her various operas. Largest houses of the season, standing-room only being the rule. Saturday evening a silver cup was presented to Corinne.

RHODE ISLAND.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): William Redmund and Mrs Thomas Barry, supported by a good co. in A Midnight Marriage, delighted a fair house. The play and co. certainly deserved a crowded house.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Zozo, 15th, for three nights and matinee, to deservedly good business. As a spectacular play Zozo surpasses anything yet produced on these boards. Miss Woodbury was handsome and majestic as the Fairy Queen, and many of the satellites who surrounded her were pretty and attractive. George H. Adams, well known here as Humpty Dumpty, is a promising comedian. Howard James, Jr., made a capital Cupid, and Baby Bindley appeared between the acts with her musical glasses and xylophone. Milan Opera co. 21st to 24th.

Daisy Dates: Several dates between Nov. 23 and Dec. 20 are now open, and first-class attractions playing here during this time will reap a golden harvest. It is not only the annual exhibition of the South Carolina Agricultural Society, but its centennial celebration, and it promises to eclipse all other exhibitions. The railroads will run cheap excursions, and the city is expected to be flooded with country cousins, as people from all parts of the State have already given their assurance of hearty co-operation.—It got noised abroad that Zozo was naughty, and but few of the gentler sex were present on the opening night. The naughty noise died away to the tune of a crowded matinee of ladies and children. Grace Woodbury, the understudy, has been playing Zozo for the last ten days in place of Adelaide Cherie. Miss Cherie joins the co. at Savannah.—John Lavine, of the Milan Opera co., is in town.—Mr. Owens is reported better.

COLUMBIA.

Opera House (Eugene Cramer, manager): Burr Oaks drew a crowded house 15th. Delightful from an artistic and scenic point of view. Adelaide Moore 23d, 24th.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Barlow, Wilson and Rankin's Minstrels played an engagement of three nights and matinee, opening 12th. Although the co. is without the valuable services of Hughey Dougherty, who was left very ill in Chicago, a very good performance is given. Good average business. Lizzie May Ulmer opened on Thursday to a good house in Dad's Girl. Co. in support very fair. Continued rest of week to fair houses. House remains closed after this week until 29th, when Gus Williams comes.

People's Theatre: An immense bill last week. Return of the favorite Ragged Jack comb., which played all week to overcrowded houses.

Arena: Doris' Circus 17th, to large crowd.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Barlow, Wilson and Rankin's Minstrels drew a crowded house 13th. Performance better than usual. Burr Oaks, 26th; Bandit King, 29th.

Personal: Lizzie May Ulmer is lying seriously ill in Memphis.

TEXAS.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Myra Goodwin, 12th and 13th, in Sis, to poor houses. The star, by her singing and dancing, won a number of encores. George Richards, as the broken-down circus manager, was splendid. The rest of the co. were fair. The Black Flag was played 14th and 15th to good houses.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): McIntyre and Heath's Minstrels, 14th, to largest house of the season. They are great favorites here.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): The Rial-Marion-Biggar comb. 12th and 13th, to poor business, though their really creditable performances deserved better. They appeared in Fortune's Fool and Love and Reason, the latter advertised as Will S. Marion's original dramatization of Hugh Conway's novel, "Called Back." Fowler and Warrington's co. in Skipped by the Light of the Moon, played to the largest business ever done at the house. The co. is a good one throughout, and their "very, very funny" doings kept the audience roaring through the entire evening. Bella Moore, 26th; Professor, 27th and 28th; Baird's Minstrels, 29th.

DALLAS.

Opera House (Henry Greenwall, manager): Dad's Girl, by Lizzie May Ulmer, 8th, to a fair audience. Sis, by Myra Goodwin, 9th and 10th, to fair house. The performance of 9th gave such general satisfaction that it advertised the second night enough to create a very large audience. Miss Goodwin left a splendid impression. She is one of the best soubrettes ever seen on the Dallas stage. Felix McKusick, by Sol Smith Russell, to largest audience ever assembled in the house. Performance considered good.

DENISON.

McDougal Opera House (F. M. O'Malley, manager): Sol Smith Russell, in Felix McKusick, played to full house 12th. All agree the play is not equal to his Edgewood Folks of last season, and the audience generally were disappointed in Mr. Russell's specialties. Skipped by the Light of the Moon, 13th. Good enough to please children, but grown folks found it dry and simple. Full houses, however. The Southern Novelty co. 15th. Absolutely featureless, and should never attempt a town of more than 300. Poor business, very.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Harrison and Gourlay's Skipped by the Light of the Moon, 13th, to a packed house. Messrs. Harrison and Gourlay brought down the house at each performance, and were constantly applauded. Mention also may be made of Mr. Conyers as McIntyre. King Hedley in After Dark 26th, 27th; Duprez and Benedict's Minstrels 29th, and John T. Raymond in Colonel Sellers Nov. 9.

Personal: Mr. John P. Howard, builder of the Howard Opera House in this city, died in London, England, Saturday, Oct. 10. The remains will be brought to this place for interment.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Wages of Sin, 12th and 13th; fair business; heavy rains. All highly pleased with the performance. The Ivy Leaf 16th and 17th, to good business. Alice Harrison, in Hot Water, 20th, and George Knight, in Over the Garden Wall, 31st.

Academy of Music: Ethel Tucker, in Queena, Pearl of Savoy and Leah, the Forsaken, appeared last week to large audiences, that appreciated her performances very much. Holt and Knowles, 26th.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, manager): Gorton's New Orleans Minstrels to top-heavy house 15th. There was not much of variety in the performance, although some parts were good.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The return engagement of the Private Secretary was very successful. Opening 11th for four nights and two matinees, the business was quite large. With one or two exceptions the cast is the same as when last presented here, and everything moved with that smoothness and uniformity that is characteristic of the Madison Square cos. Denman Thompson in Joshua Whitcomb filled out the week, opening 15th. Good business. Edith Murrilla made quite a hit as Tot, her singing and dancing being very cleverly done. Besides, she is a very pretty little lady. White Slave 22d, 23d, 24th.

New Academy (Jacob Litt, manager): House closed fore part of the week. The McDowell Comedy co. in Wedding Bells opening 15th for three nights. The co. is strong, and should have a better vehicle for the display of their abilities. Business good. McCaull Opera co. week of 19th.

Items: A variety company better than the ordinary has been the attraction at Slensby's. Slensby himself is authority for the statement that it was the highest-priced company that ever played in his house. This week, Gardner's Female Minstrels.—Kennedy and Gillette, of the Secretary co., are negotiating for a play for next season, which will enable them to star each in a part suitable to his own peculiar style. In case they succeed, Charles Haslam and W. W. Randall will go with them.—Neil Burgess and Den Thompson are also thinking of doubling up. They will make a strong team. George Riddle, of Œdipus fame, is giving very successful readings in the city.—For ingenuity and originality, commend us to the leader of the New Academy orchestra. He has now arranged a medley which contains a selection played upon children's trumpets, a xylophone solo, a Mexican castinet dance, ocorina quartette, duck polka, with ducks quacking and guns shooting, an anvil chorus, singing and whistling. It is nightly redemanded.—George Fawcett Rowe, the author of Wedding Bells, is in the city visiting his brother.—The statue of Liberty Enlightening the World, as given in Wedding Bells, is very fine.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Harry Webber in Nip and Tuck, 12th, to light but enthusiastic audience. The co. gave an excellent performance. Mestayer's We, Us & Co., 31st.

MADISON.

Turner Hall (Cornelius and Officer, managers): Lida Gardner's Female Mastodons to a large audience, 13th.

WYOMING.

CHEYENNE.

Opera House (T. A. Boardman, manager): Louis Aldrich and co. 12th in My Partner, to a $687 house; 13th, In His Power, to $690 house. Audiences very highly pleased.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): A Rag Baby was presented week of 12th. Business opened good, but the houses were only fair remainder of week, excepting the Wednesday and Saturday matinees, which were crowded. It takes a pretty clever co. to make this play go, and the members of present co. work hard to please. John T. Craven as Sport, and Marion Elmore as Venus, are very successful in the leading roles. Messrs. Williams, Dyer and Mack, who portrayed the three tramps, were very good, and received an encore each night. Handsome, billed as the homeliest dog alive, is certainly entitled to the line in the play bill. The Silver King to-night (19th) and week.

Horticultural Pavilion: The Holmans closed their engagement, which lasted fifteen weeks, Saturday night, 17th. J. T. Dalton, the stage-manager, took a benefit 16th. Three too Many was presented, and the house was crowded. The co. has had a successful season, and goes on the road shortly.

MONTREAL.

Lytell Opera House: Opened for the season 12th, when The Galley Slave was presented. The play has been seen here a number of times, but, nevertheless, drew well all week. Mr. Lytell is surrounded by an admirable co., including Blanche Mortimer, Helen Cortell, Helen Parr, Mollie Bernard, William Morris, Frank Allen, Horace Dawson and E. Valentine. Lights o' London, 19th.

Theatre Royal: The Wellesley-Sterling comb. played Danites all week to large houses. The St. Bernard dogs attracted much attention. King Hedley's After Dark co. 19th.

Item: The Academy will open on or about Nov. 17.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The Stafford-Foster co. 12th. Only fair business on account of other attractions. The performance was very much enjoyed. The co. is a strong one, and capable of doing better work than The Gilded Pill affords. John F. Ward, who is an excellent comedian and an old favorite here, succeeded in keeping the audience in the best of humor by his eccentricities as Camera Codd, the photographer. Mrs. I. Charles Watson, a very brilliant elocutionist, filled night of 16th to good business, and pleased everybody.

QUEBEC.

Music Hall (Capt. C. E. Holiwell, manager): J. S. Murphy's Kerry Gow co. opened a three nights' engagement to a packed house, mostly composed of the *élite* of Quebec, including the Lieutenant-Governor. The co. came direct from the train, and although somewhat fatigued, one and all did justice to the play. Dan jumped into favor the minute he made his appearance on the stage, and almost every word and action was greeted with applause and laughter. Ida Burrows' Nora was all that could be desired. The play was very well mounted, the forge scene especially being much admired.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Circleville, O., 22; Steubenville, 24.
Aimee: Philadelphia, 19, week; Trenton, N. J., 26; Hartford, Ct., 27; Springfield, Mass., 28; Holyoke, 29; New Haven, Ct., 30, 31.
Annie Pixley: N. Y. City, 19, two weeks; Philadelphia, Nov. 2, week.
Ada Gray: New Orleans, 19, week; Beaumont, Texas, 26; Galveston, 27, 28, 29; Houston, 30, 31.
After Dark Co.: Burlington, Vt., 26; Portland, Me., 27, 28; Lowell, Mass., 29, 30, 31; Holyoke, Nov. 2, 3, 4; Hartford, Ct., 5, 6, 7.
Arthur Rehan's Co.: Middletown, Ct., 22; New Haven, 23, 24; Bridgeport, 26; Danbury, 27; Hartford, 28; Meriden, 29; Yonkers, N. Y., 30; Newburg, 31; Newark, Nov. 2 to 4; Morristown, 5.
Adelaide Moore: Spartanburg, S. C., 22; Columbia, 23, 24; Augusta, Ga., 26; Athens, 27; Atlanta, 28, 29; Birmingham, Ala., 30, 31; Talladega, Nov. 2; Rome, 3, 4; Jackson, Miss., 5, 6, 7.
Alice Harrison: Oswego, 22; Rochester, 23, 24; Youngstown, O., 27; Wheeling, W. Va., 29.
Alone in London Co.: Newark, 19, week; Washington, 26, week; Albany, Nov. 2, 3, 4; Troy, 5, 6, 7; N. Y. City, 9, week.
Annie Lewis Co.: Defiance, O., 22; Adrian, Mich., 23; Tecumseh, 28; Ypsilanti, 29, 30; Ann Arbor, 31.
Argonauts Co.: Beaver Falls, Pa., 21, 22; Butler, 23, 24; Wheeling, W. Va., 26, week.
A Wife's Honor Co.: Clinton, Ia., 23; Springfield, Ill., 30, 31.
Bella Moore: Sherman, Tex., 22; Dallas, 23, 24; Fort Worth, 26; Corsicana, 27; Waco, 28; Brenham, 29; Galveston, 30, 31; Houston, Nov. 2, 3; San Antonio, 4, 5; Austin, 6, 7; Palestine, 9; Marshall, 10; Shreveport, La., 11. Monroe, 12; Vicksburg, Miss., 13, 14.
Breadwinner Co.: Philadelphia, 19, week.
Bartley Campbell's White Slave Co.: Milwaukee, 22, 23, 24; St. Paul, Nov. 2, 3, 4; Minneapolis, 5, 6, 7; St. Joseph, Mo., 12.
Bartley Campbell's Siberia Co.: Frankfort, Ky., 22; Lexington, 23; Zanesville, O., 26, 27; Dayton, 28 to 31; Springfield, Nov. 2; Galion, 3; Richmond, Ind., 4; Indianapolis, 5, 6, 7; Pittsburg, 16, week.
Bartley Campbell's Clio Co.: Providence, 19, week; Philadelphia, 26, two weeks.
Bartley Campbell's Paquita: Philadelphia, 19, week; Toledo, O., 26, 27, 28; Detroit, 29, 30, 31; Flint, Nov. 2; E. Saginaw, 3, 4; Grand Rapids, 5, 6; Chicago, 9, week.
Baker and Farron: Philadelphia, 19, one week; Jersey City, 26, 27, 28; Troy, N. Y., 29; Glens Falls, 30; Whitehall, 31; Binghamton, Nov. 2; Elmira, 3; Scranton, Pa., 4; Allentown, 5; Reading, 6; Pittston, 7; Olean, N. Y., 9; Jamestown, 10; Warren, 11; Erie, 13; Youngstown, O., 14.
Barney McAuley: Springfield, O., 22; Piqua, 23; Lima, 24; Milwaukee, 26, 27; Appleton, 29; Green Bay, 30; Oshkosh, 31; Fond du Lac, Nov. 2.
Bennett Matlack Co.: Wheeling, W. Va., 22, 23, 24.
Bunch of Keys Co.: Indianapolis, 22, 23, 24; Pittsburg, 26, week; Brooklyn, Nov. 2, week; N. Y. City, 9, week; Philadelphia, 16, week.
Barrows' Professor Co.: Austin, Tex., 23; Brenham, 24; Waco, 26; Fort Worth, 27, 28; Corsicana, 29; Dallas, 30, 31; Sherman, Nov. 2; Denison, 3; Tyler, 4; Palestine, 5; Marshall, 6; Texarkana, 7; Little Rock, Ark., 9, 10; Helena, 11; Memphis, 12, 13; 14.
Bijou Comedy Co: Port Henry, N. Y., 22, 23, 24; Keesville, 27, 28, 29.
Basye Dramatic Co.: Carrollton, Ill., 19, week; Fort Wayne, Ind., 26, week; Bloomington, Ill., Nov. 2, week; Nashville, 9, week.
Black Flag Co.: Sherman, Tex., 23, 24, 25; Paris, 26; Shreveport, La., 27, 28; Marshall, Tex., 29; Texarkana, 30, 31.
Boston Comedy Co.: Wolfboro, N. H., 19, week.
Boston Uncle Tom Co.: Springfield, Ill., 26, 27.
Black's Comedy Co.: Valparaiso, Ind., 19, week.
Charlotte Thompson: Manchester, N. H., 22; New Haven, Ct., 26, 27; Bridgeport, 28, 29.
Claire Scott: Birmingham, Ct., 19, week; Washington, 26, week; Paterson, N. J., Nov. 2, week.
Cora Van Tassel: Xenia, O., 19, week; Wooster, 26, week; Uhrichsville, Nov. 2, week; E. Liverpool, 9.
C. W. Couldock: Lacrosse, Wis., 22; Eau Claire, 23; Stillwater, Minn., 24; St. Paul, 26, 27, 28; Minneapolis, 29, 30, 31.
Catherine Lewis: St. Paul, 22, 23, 24; Sioux City, Ia., 28; Lemars, 30.
Clara Morris: St. Louis, Nov. 2, week.
Carrie Swain: Lowell, Mass., 22; Lawrence, 23; Athol, 24; Holyoke, 26; Gardner, 27; Fitchburg, 28.
Campbell's Three Guardsmen Co.: Owego, N. Y., 19, week; Penn Yan, 26, week.
Crossen's Banker's Daughter Co.: Greenville, S. C., 22; Charlotte, N. C., 23; Winston, 24; Lynchburg, Va., 26; Staunton, 27; Winchester 28; Frederick, Md., 29; Martinsburg, W. Va., 30; McKeesport, Pa., 31.
Chapman Comedy Co.: Galesburg, Ill., 27, 28.
C. H. Clark's Co.: Gardiner, Me., 22; Bath, 23.
Compston Dramatic Co.: Newark, O., 19 week; Shawnee, 26, 27, 28; New Straitsville, 29, 30, 31; New Lexington, Nov. 2, week.
Dalys' Vacation Co.: Baltimore, 19, week; N. Y. City, 26, week.
D. E. Bandmann: Trenton, N. J., 19, week.
Denman Thompson: Minneapolis, 22, 23, 24; Mankato, Minn., 26; Rochester, 27; Winona, 28; Valparaiso, Ind., 29; La Porte, 30; Kalamazoo, Mich., 31; Elkhart, Ind., Nov. 2; Fremont, O., 3; Sandusky, 4; Norwalk, 5; Elyria, 6; Massillon, 7; Akron, 9; Warren, 10; Newcastle, Pa., 11; Salem, O., 12; Beaver Falls, Pa., 13; Butler, 14.
Dominick Murray: N. Y. City, 10, two weeks.
Dan Maguinnis: New Britain, Ct., 23; New London, 24; Brooklyn, 26, week.
Dore Davidson: Springfield, O., 21, 22; Dayton, 23, 24; Richmond, Ind., 26, 27; Crawfordsville, 28; Danville, Ill., 29; Rockford, 30, 31; Milwaukee, Nov. 2, week; St. Louis, 16, week.
Dixey Burlesque Co: N. Y. City, Oct. 12—indefinite season.
Drifting Alone Co.: Indianapolis, 19, week.
Devil's Auction: Savannah, Ga., 23, 24; Macon 26, 27.
Downing's Tally-Ho Co.: Houston, Tex., 21, 22; San Antonio, 23, 24; Austin, 26, 27; Hearne, 28; Palestine, 29; Marshall, 30; Texarkana, 31.
Draper's Comedy Co.: Syracuse, 19, week.
Draper's Uncle Tom Co.: Parkersburg, W. Va., 22.
Edwin Booth: Baltimore, Nov. 9, two weeks; Brooklyn 23, week.
Effie Ellsler: Brooklyn, 19, week; Providence, 26, 27, 28; Albany, 29, 30, 31; N. Y. City, Nov. 2, week.
E. A. McDowell's Co.: Chicago, 19, week.
Estelle Clayton (Favette): Atlantic, Ia., 22; Council Bluffs, 23, 24; Cedar Rapids, 26; Dubuque, 27; Rockford, Ill., 28; Milwaukee, 29, 30, 31; Chicago, Nov. 2, week; Buffalo, 9, 10, 11; Albany, 12, 13, 14.
Emma Hendricks: Wheeling, W. Va., 19, week; Marietta, O., 26, 27, 28; Parkersburg, W. Va., 29, 30, 31; Mt. Vernon, Nov. 2, 3, 4.
Ethel Tucker Co.: Columbus, O., 19, week; New Haven, 26, week.
Edwin Arden's Co.: Bridgeport, Ct., 31.
Evans and Hoey: Philadelphia, 19, week; New Haven, 26, 27; Hartford, 28; Springfield, 29; Worcester, 30, 31; Boston, Nov. 2.
Ella Wesner: Akron, O., 22; Columbus, 23; Danville, Ill., 24; St. Louis, 26, week.
Edwin Browne's Co.: Denton, Tex., 29; Cleburne, 30, 31; Waco, Nov. 2, 3.
Egbert Comedy Co., Jackson, Mich., 19, week.
Esmeralda Co.: Boston, 19, week; Albany, 26, week; Rochester, Nov. 2, week; Troy, 9, week; Montreal, 16, week.
Emma Wells: Renfrew, Can., 22 to 28.
Edwin Stuart's Co.: Canton, Ill., 19, week; Bloomington, 26, week.
Fanny Davenport: N. Y. City, 19, week; Boston, 26, week; N. Y. City, Nov. 2, week.
For a Brother's Life Co.: Brooklyn, 19, week; N. Y. City, Nov. 2, two weeks.
Fantasma Co: Chicago, 19, week; Detroit, 26, week; Buffalo, Nov. 2, week; Baltimore, 9, week; Washington, 16, week; Brooklyn, 23, week.
Fred. Bryton: Chicago, 19, week; St. Louis, 26, week.
Forresters: Ilion, N. Y., 19, week; Little Falls, 26, week.
Francis Labadie's Co.: Battle Creek, Mich., 26.
Fanny Mountcastle: Newark, 19, week; Zanesville, 26, week.
Florences (Mr. and Mrs.): Reading, Pa., 23; Baltimore, 26, week.
Fun on the Bristol: Moberly, Mo., 22; Lexington, 23; Sedalia, 24; Marshall, 26; Independence, 27; Wyandotte, Kas., 28; Holden, Mo., 29; Paola, Kas., 30; Fort Scott, 31; Rich Hill, Mo., Nov. 2; Butler, 3; Nevada, 4; Lamar, 5; Joplin, 6; Parsons, Kas., 7.
Frank Mayo: Washington, 19, week; Baltimore, 26, week; Buffalo, Nov. 2, 3, 4.
Fred. Warde: Terre Haute, Ind., 22; Shelbyville, 23; Middletown, O., 24; Dayton, 26; Xenia, 27; Springfield, 28; Delaware, 29; Ashland, 30; Mt. Vernon, 31; Johnstown, Pa., Nov. 4, 5.
Floy Crowell: Salem, Mass. 19, week; Gloucester, 26, week.
Fred. Bock's Co.: Pittsburg, 19, week; Baltimore, 26, week.
George C. Miln: Iowa City, Ia., 22; Muscatine, 23; Burlington, 24; Fairfield, 26; Mt. Pleasant, 27; Quincy, Ill., 28, 29; Keokuk, Ia., 30, 31; Hannibal, Mo., Nov. 2; Galesburg, Ill., 4.
Gardiner's Dramatic Comb.: Troy, 19, week; Montreal, 26, week.
Gus Williams: St. Louis, 19, week; Little Rock, Ark., 26; Pine Bluff, 27; Memphis, 29, 30, 31; Helena, Ark., 28; Memphis, 29, 30, 31; Nashville, Nov. 2, 3, 4; Louisville, 5, 6, 7.
Gardiner's Zozo Co.: Augusta, Ga., 21, 22; Atlanta, 23, 24; Macon 26, 27; Columbus, 28, 29; Montgomery, 30, 31; Selma, Ala., Nov. 2, 3; Birmingham, 4, 5; Mobile, 6, 7; New Orleans, 9, week; Houston, Tex., 16, 17; Galveston, 18 to 21; San Antonio, 23, 24.
Graham-Earle Co.: Assumption, Ill., 19, week.
Grismer-Davis Co.: Anaconda, Mont., 26; Deer Lodge, 27; Helena 28 to 31; Missoula, Nov. 2.
Henry Chanfrau: Bangor, Me., 22; Lewiston, 23, 24; Boston, 26, week; New Haven, Nov. 2, 3; Ansonia, 4; Norwalk, 5; Meriden, 6; Bridgeport, 7; Washington, 9, week.
Hoop of Gold Co.: Urbano, O., 22; Indianapolis, 26; week; Chicago, Nov. 2, week; Toledo, 9, week.
Her Atonement Co.: Philadelphia, Nov. 2, week.
Hugh Fay: Boston, Nov. 16.
Helene Adell: Bridgeport, Ct., 22, 23, 24; Brooklyn, 26, week; Philadelphia, Nov. 2, week; Norfolk, Va., 9, week; Waterbury, Ct., 16, week.
Hazel Kirke Co.: N. Y. City, 19, week; Wheeling, W. Va., 26, 27, 28.
Havlin Dramatic Co.: Red Cloud, Neb., 26, week.
Helene Dauvray: N. Y. City, Nov. 9, week.
Harry Lee: Columbus, O., 22, 23; 24; Philadelphia, 26, week; N. Y. City, Nov. 2.
In the Ranks Co.: Louisville, 19, week; Chicago, 26, week.
Ivy Leaf Co.: Pittsburg, 19, week; Cleveland, 26, week; Chicago, Nov. 2, week; Cedar Rapids, Ia., 9, 10; Des Moines, 11, 12; Council Bluffs, 13, 14; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.
In His Power Co.: Chicago, 19, two weeks.
James O'Neill's Monte Cristo Co.: Washington, 19, week; Lancaster, Pa., 26; Reading, 27; Trenton, N. J., 28; Jersey City, 29, 30, 31.
Joseph Jefferson: Cincinnati, 19, week; Indianapolis, 26, 27; Terre Haute, 28; Louisville, 29, 30, 31; Baltimore, Nov. 2, week; Brooklyn, 9, week; Boston, 16, week.
Janauschek: St. Joseph, Mo., 9, 10; Denver, Nov. 16, week.
Joseph Murphy: Denver, 19, week; Leadville, 26, 27, 28; Sedalia, Mo., 29; Colorado Springs, Col., 30; Pueblo, 31.
Joseph Proctor: Rochester, 19, week; Troy, 26, week; Montreal, Nov. 2, week.
John T. Raymond: Brooklyn, 19, week; Brooklyn, E. D., 26, week; Burlington, Vt., Nov. 9.
J. K. Emmet: Bradford, Pa., 22; Jamestown, N. Y., 23; Titusville, Pa., 24; Oil City, 26; Warren, 27; Dunkirk, N. Y., 28; Erie, Pa., 29; Butler, 30; Canton, O., 31; Akron, Nov. 2; Kenton, 3; Springfield, 4; Dayton, 5; Chillicothe, 6; Portsmouth, 7.
J. B. Polk: Harrisburg, Pa., 22; Wilmington, Del., 23; Reading, Pa., 24; Philadelphia, 26, week.
John S. Murphy: Trenton, Ont., 22; Cobourg, 24.
J. Z. Little's World Co: Lamar, Mo., 22; Springfield 23, 24; Helena, Ark., 26; Little Rock, 27, 28; Pine Bluff, 28; Hot Springs, 30, 31.
Jacques Kruger: Oskaloosa, Ia., 24; Denver, Nov. 2.
Jennie Calef: Shenandoah, Pa., 26, 27, 28; Norristown, 29, 30, 31; Washington, Nov. 2, week.
Janish: Pittsburg, 19, week; Brooklyn, 26, week.
Kate Castleton: Fort Scott, Kas., 23; Paola, 24; Kansas City, 26, 27, 28; Ottawa, Kas., 29; Galveston, Nov. 2, 3.
Katherine Rogers: Albany, N. Y., 19, week; Rochester, 26, week; Troy, Nov. 2, week.
Katie Putnam: Aberdeen, Miss. 19; Eufaula, Ala., Nov. 3 to 6; Shreveport, La., 9, 10; Marshall, Tex., 11; Terrill, 12; Ft. Worth, 13, 14.
Kidder's Niagara Co: Cincinnati, 19, week; St. Louis, 26, week; Memphis, Nov. 2, week; New Orleans, 9, week.
Kiralfys' Around the World: Cincinnati, 26, week; Chicago, Nov. 2, two weeks.
Kate Claxton: Brooklyn, 19, week; Brooklyn, E. D., 26, week.
Kiralfys' Black Crook: Buffalo, 22, 23, 24; Syracuse, 26, 27, 28; Oswego, 29; Utica, 30, 31.
Kindergarden: New Haven, 19, week.
Kelly and Mason: Topeka, 23, 24; Denver, 26, week.
Louise Balfe Co: Corry, Pa., 22; Franklin, 23; Newcastle, 24; Canton, O., 26; Akron, 27; Ashland, 28; Mansfield, 29; Newark, 30; Athens, 31.
Lizzie Evans: Birmingham, Ala., 22; Mobile, 23, 24; New Orleans, 26, week; Macon, Ga., Nov. 2; Atlanta, 3, 4; Chattanooga, Tenn., 5; Knoxville, 6, 7; Lynchburg, Va., 9; Norfolk, 10, 11; Suffolk, 12; Richmond, 13, 14; N. Y. City, 16 week.
Louise Rial: Pine Bluff, Ark., 22; Helena, 23, 24; Cairo, Ill., 26; Evansville, Ind., 28, 29; Vincennes, 30; Terre Haute, 31.
Lester Wallack: N. Y. City, 19, week; Brooklyn, 26 week.
Lillie Hinton: Hagerstown, Md., 19, week; Allentown Pa., 26, week; Pottsville, Nov. 2, week; Shenandoah, 9 week; Shamokin, 16 week.
Louden McCormack: Knoxville, Tenn., 23, 24; Atlanta Ga., 26, 27; Macon, 28, 29; Savannah, 30, 31.
Little Nugget Co: Indianapolis, 19, week; Kenton, O., 26; Marion, 27; Delphos, 28; Van Wert, 29; Upper Sandusky, 30; Bellefontaine, 31.
Lotta: Philadelphia, 12, three weeks; Boston, Nov. 2, two weeks.
Laura Dainty: Eldorado, Kas., 22; Wichita, 24; Caldwell, 27; Wellington, 29; Winfield, 30.
Lottie Church: Newcastle, Pa., 22; Meadville, 23; Ashtabula, O., 24; Cleveland, 26 week; Indianapolis, Nov 2, week; Chicago, 9, two weeks.
Lawrence Barrett: Chicago, 12, three weeks; Cincinnati, Nov. 2, week; St. Louis, 12, week; Louisville, 16, 17, 18; Indianapolis, 19, 20, 21; Cleveland, 23, week; Pittsburg, 30, week.
Louies Pomeroy: Detroit, 22, 23, 24.
Lizzie May Ulmer: Philadelphia, 26, week.
Lorellas: Syracuse, 23, 24.
Louise Sylvester: Winfield, Kas., 22; Newton, 23, 24; Peabody, 26; Nickerson, 27; Sterling, 28; Larned, 29; Dodge City, 30, 31; Las Animas, N. M., Nov. 2, 3; Trinided, Col., 4, 5; Raton, N. M., 6, 7; Las Vegas, 9, 10; Santa Fe, 11, 12; Albuquerque, 13, 14.
Margaret Mather: N. Y. City, Oct. 13—indefinite season.
Mary Anderson: N. Y. City, Oct. 12, six weeks; Boston, Nov. 23.
Modjeska: Chicago, 12, two weeks; St. Louis, 26, week; Kansas City, Nov. 2, 3, 4; St. Joseph, 5; Omaha, 6, 7.
Minnie Maddern: N. Y. City, 19, three weeks; Philadelphia, Nov. 9, week.
Myra Goodwin: Huntsville, Tex., 22; Galveston, 23, 24; Bryan, 26; Brenham, 27; Houston, 28, 29; Beaumont, 30; Lake Charles, 31; New Orleans, 2, week.
M. B. Curtis: Sandusky, O., 22; Toledo, 23, 24; Buffalo, 26, week; Philadelphia, Nov. 2, week.
Michael Strogoff Co.: Cleveland, 19, week; Philadelphia, Nov. 16.
May Blossom Co.: Providence, 21 to 24; Fall River, Mass., 26; Brockton, 27; Lowell, 28; Albany, 29, 30, 31; Washington, Nov. 2, week; Brooklyn, 9, week.
Maggie Mitchell: Boston, 12, two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31; Providence, Nov. 2, week.
Moral Crime Co.: N. Y. City, 12, two weeks.
Mestayer's Tourists: Pittsburg, 19, week; Louisville, 26, week; Indianapolis, Nov. 2, week.
Murray and Murphy: Cohoes, N. Y., 22; Troy, 23, 24; Poultney, Vt., 27; Rutland, 28; Bellows Falls, 29; N. Adams, Mass., Nov. 2; Pittsfield, 3; Great Barrington, 4; Winsted, Ct., 5; Thomaston, 6; Torrington, 7; Danbury, 9; Waterbury 10; Naugatuck, 11; Bristol 12; Westfield, Mass., 13; Hartford, Ct., 14.
Mr. and Mrs. George S. Knight: St. Louis, 19, week; Wheeling, W. Va., 31.
Maxwell's Uncle Tom Co.: Syracuse, 22, 23, 24.
Miner's Silver King Co. (Mack and Bangs): Toronto, 19, week; N. Y. City, 26, week; Bradford, Pa., Nov. 2, 3; Rochester, 4 to 7; Albany, 9, 10, 11; Syracuse, 12, 13, 14; Auburn, 16; Utica, 17, 18; Jersey City, 19, 20, 21.
McFaddon's Uncle Tom Co.: Jacksonville, Ill., 26.
Muggs' Landing Co.: Chicago, 19, week;
Maude Atkinson: Emporia, Kas., 19, week; Parsons, 26, week.
Nobody's Claim Co.: Easton, Pa., 22; Reading, 23, 24; Pittsburg, 26, week; Columbus, O., Nov. 2, week; Chicago, 9, week.
N. S. Wood: N. Y. City, 19, week; Newark, 26, week; Baltimore, Nov. 2, week.
Norman Comedy Co: Battle Creek, Mich., 23, 24.
Our Goblins Co.: Cincinnati, 26, week.
Owen Fawcett: Philadelphia, 19, week.
Only a Farmer's Daughter: San Francisco, 12, two weeks; Chico, Cal., 26, 27; Marysville, 28; Sacramento, 29, 30, 31.
Only a Woman's Heart Co.: Sterling, Kas., 21, 22; Nickerson, 23; Hutchinson, 24; Newton, 26, 27; Wichita, 28, 29; Kingman, 30, 31.
Oliver Byron: N. Y. City, 19, week; Boston, 26, week; Brooklyn, E. D., Nov. 2, week.
Parlor Match Co. No. 2.: Grand Rapids, Mich., 23, 24; Kalamazoo, 26.
Private Secretary and Professor Co. (W. H. Gillette): Kansas City, Mo., 21 to 24; Chicago, 26, week; Cincinnati, Nov. 2, week; Indianapolis, 9, 10; Richmond, 12; Dayton, O., 13.
Private Secretary Co. (Grover's): Hawley, Pa., 22; Scranton, 23; Milton, 24; Williamsport, 26; Wilkesbarre, 27; Pottsville, 28.
Pavements of Paris Co.: Baltimore, 19, week.
Prisoner for Life Co.: Jackson, Mich., 26, 27; Grand Rapids, 28, 29; Ft. Wayne, 30, 31; Chicago Nov. 2, two weeks; Milwaukee, 16, week; Chicago, 23, week.
Pauline Markham: Centralia, 22; Cairo, 23; Paducah, Ky., 24; Nashville, 26, week.
Peck's Bad Boy Co.: New Brunswick, N. J., 22; Salem, 23; Millville, 24; Bridgeton, 26; Elizabeth, 27; Paterson, 28; Easton, Pa., 29; Reading, 30, 31.
Peck's Bad Boy Co. No. 2: Fredericton, N. B., 22; Calais, Me., 23; Bangor, 24; Waterville, 26; Showhegan, 27; Augusta, 28; Sogus, 29, 30; Lewiston, Nov. 2; Portland, 3; Biddeford, 4; Haverhill, Mass., 5; Lawrence, 6; Lowell, 7; Marlboro, 9, 10; Waltham, 11.
Patti-Rosa: Logansport, Ind., 21, 22; Crawfordsville, 26; Madison, 28, 29; Owensboro, Ky., 30; Evansville, Ind., 31; Henderson, Ky., Nov. 2; Madisonville, 3; Clarksville, Tenn., 5; Muefreesboro, 6; Rome, Ga., 7; Atlanta, 9, 10; Athens, 11; Augusta, 12.
Rosina Vokes: Lowell, Mass., 23; New Haven, 28; Providence, 29, 30, 31.
Roland Reed: Cleveland, 22, 23, 24.
Rose Coghlan: Brooklyn, E. D., 19, week; Utica, N. Y., Nov. 6, 7.
Rhea: Boston, 19, week; Lawrence, 26; Greenfield, 27; Cohoes, 28; Utica, 29; Elmira, 30; Batavia, 31; Toronto, Nov. 2, week.
Robson and Crane: Louisville, 19, week; St. Louis, 26, week.
Randolph's Novelty-Burlesque Co.: New Haven, 19, week; Brooklyn, E. D., 26, week; Baltimore, Nov. 2, week; Pittsburg, 9, week; Cincinnati, 16, week; Louisville, 23, week.
Romany Rye Co.: Paterson, N. J., 22, 23, 24; Newark, 26, week; Scranton, Pa., Nov. 2, 3; Wilkesbarre, 4, 5; Reading, 6, 7.
Robert McWade: Clay Centre, Kas., 22; Manhattan, 23; Lawrence, 26; Wyandotte, 27; Sedalia, Mo., 28; Nevada, 29; Lamar, 30; Neosha, 31.
Rag Baby Co. (Western): San Francisco, 5, four weeks.
Redmund-Barry Co.: Waltham, Mass., 22; Lowell, 23; 24; Haverhill, 26; Concord, N. H., 27; Lawrence, Mass., 28; Nashua, N. H. 29; Manchester, 30, 31, Suncook, Nov. 2; Great Falls, 3; Marblehead, Mass.; 4; Lynn, 5, 6; Boston, 9, week; Athol, 16; Northampton, 17; Westfield, 18; Holyoke, 19; Worcester, 20, 21.
Rentfrow's Pathfinders: Columbus, 19, week; Wheeling, W. Va., 26, week.
Russian Honeymoon Co.: Northumberland, Pa., 22; Olean, N. Y., 26.
Sol Smith Russell: Galveston, Tex., 21, 22; Palestine, 23; Shreveport, La., 24; Hot Springs Ark., 28; Marshall, Tex., 26; Texarkana, Ark., 27; Hot Springs, 28; Little Rock, 29, 30; Cairo, Ill., 31; St. Louis, Nov. 2, week.
Shadows of a Great City: Worcester, Mass., 22, 23, 24; Harlem, 26, week; Brooklyn, Nov. 2, week; Brooklyn, E. D., 9, week.
Salsbury's Troubadours: Topeka, 22; Pueblo, Col., 24; Salt Lake, 26 to 29; San Francisco, Nov. 2.
Salvini: N. Y. City, Oct. 26, three weeks; Philadelphia, Nov. 16, week; New Haven, Ct., 23; Worcester, Mass., 24; Hartford, Ct., 26; Springfield, Mass., 27; Lynn, 28; Boston, 30, two weeks.
Stranglers of Paris: Newark, N. J., 19, week; N. Y. City, 26, week; Brooklyn, Nov. 2 week.
Skating Rink Co. (Nat Goodwin): Janesville, Wis., 23.
Stafford-Foster Co.: Charlotte, Mich., 22 23; Mason, 24; Owosso, 26; Big Rapids, 27, 28; Bay City, 29; E. Saginaw, 30, 31; Saginaw, Nov. 2.
Skipped by the Light of the Moon: Fall River, Mass., 22; Washington, 26, week; Baltimore, Nov. 2, week.
Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Brenham, Tex., 22; Houston, 23, 24; Galveston, 26, 27; San Antonio, 28, 29; Austin, 30, 31; Palestine, Nov. 2; Tyler, 3; Marshall, 4; Texarkana, 5.
Storm-Beaten Co.: Lewiston, Me., 21, 22; Portland, 23, 24; Portsmouth, N. H., 26; Manchester, 27, 28; Fitchburg, Mass., 29; Brockton, 30, 31; New Bedford, Nov. 2, 3; Fall River, Mass., 4, 5; Newport, R. I., 6, 7.
Seabrooke's Hobbies Co.: Chicago, 26, week.
Satan's Judgment Co.: Chicago, 26, week; Detroit, Nov. 2, week; Wheeling, W. Va., 9, week.
Streets of New York Co.: Buffalo, 19, week; Albany, 26, week; Rochester, Nov. 2, week; Troy, 9, week.
Standard Dramatic Co.: Binghamton, N. Y., 19, week.
Sawtelle Comedy Co.: Oil City, Pa., 19, week; Kittaning, 26, week.
Tin Soldier Co.: Washington, 19, week; Pittsburg, 26, week; Cleveland, Nov. 2, week.
Tony Hart: Cincinnati, 19, week; Lafayette, Ind., 26; Decatur, Ill., 27; Springfield, 28; Keokuk, Ia., 29; Iowa City, 30; Davenport, 31; Minneapolis, Nov. 2, 3, 4; St. Paul, 5, 6, 7.
Two Johns Co.: Lincoln, Neb., 22; Plattsmouth, 23; Nebraska City, 24; St. Joe, Mo., 26; Atchison, Kas., 27; Topeka, 28; Emporia, 29; Newton, 30; Wichita, 31.
Thomas W. Keene: St. Louis, 19, week; Terre Haute, Ind., 26; Dayton, O., 27; Indianapolis, 28 to 31.
Thompson Dramatic Co.: Bloomington, Ill., 19, week.
Tavernier Co.: South Bend., Ind., 19, week; Hillsdale, Mich., 26, week; Adrian, Nov. 2, week.
Ullie Akerstrom: Lynn, Mass., 19, two weeks; Portsmouth, N. H.; Nov. 2, week.
World Co.: St. Louis, 26, week.
W. J. Scanlan: Baltimore, 19, week; Harrisburg, Pa., 26; Lancaster, 27; Reading, 28; Pottsville, 29; Shamokin, 30; Danville, 31; Williamsport, Nov. 2; Wilkesbarre, 3; Pittston, 4; Scranton, 5; Easton, 6; Shenandoah, 7; Philadelphia, 9.
Wallick's Bandit King Co.: Louisville, 22, 23, 24; Nashville, 26, 27, 28; Chattanooga, 29, 30.
Wallack-Frohman Co.: Winnipeg, 19, week; Buffalo, Nov. 9, 10, 11.
Wellesley-Sterling Co.: Hamilton, Ont., 22; St. Catherines, 23, 24; Buffalo, 26, week; Syracuse, Nov. 2, week; Boston, 9, week; N. Y. City, 16, week.
We, Us & Co.: Kansas City, Mo., 22, 23, 24; Chicago, 26, week.
We, Us & Co. No. 2: Elgin, Ill., 22; Kenosha, Wis., 23; Racine, 24; Beloit, 26; Madison, 28; Ford du Lac, 29; Manitowoc, 30; Sheboygan, 31; Freeport, Ill., Nov. 2; Dixon, 3; La Salle, 4; Ottawa, 5.
Wages of Sin Co.: St. Louis, 19, week; Louisville, 26, 27, 28; Indianapolis, 29, 30, 31.
Whose Can It Be Co. (Carroll's): N. Adams, Mass., 22; Pittsfield, 23; Holyoke, 24; Springfield, 26; Northampton, 27; Worcester, 28; Lowell, 29.
W. E. Sheridan: Indianapolis, 22, 23; Wabash, 24; South Bend, 26, 27; Philadelphia, Nov. 2.
Wiley-Gilden Co.: Middletown, N. Y., Nov. 2.
Waite's Comedy Co.: Galion, O., 22, 23, 24.

OPERA AND CONCERT COMPANIES.

Amy Gordon: Chicago, 12, two weeks.
Arion Bell-Ringers: Pueblo, Col., 19, week; Denver, 26, week.
Adah Richmond Burlesque Co.: Erie, Pa., 23, 24.
Blanche Corelli: Brockton, Mass., 19, week.
Bijou Opera Co.: Newbern, N. C., 22, 23; Raleigh, 24; Fayetteville, 26; Charlotte, 27 to 30.
Bennett and Moulton's Co. A: Fitchburg, Mass., 19, week; Woonsocket, R. I., 26, week; Pawtucket, Nov 2, week.
Bennett-Moulton Opera Co. B: Waterbury, Ct., 19, week; Wilmington, Del., 26, week; Trenton, N. J., Nov. 2, week.
Boston Ideals: Buffalo, 19, week; Cleveland, 26, week; Detroit, Nov. 2, week; Chicago, 9, two weeks; St. Paul, 23, week; Minneapolis, 30, week.
Carleton Opera Co: San Francisco, 26, five weeks.
Corinne Merriemakers: Jamestown, N. Y., 26, 27, 28; Corry, Pa., 29, 30, 31; Titusville, Nov 2, week.
Emma Abbott Opera Co.: Chicago, 19, week; Cincinnati, 26, week; St. Louis, Nov. 9, week.
Emma Nevada Concerts: Boston, 28, 29; Philadelphia, 31, Nov. 3; Washington, Nov. 1; N. Y. City, 5, 7; Cleveland, 9.
Ford's Mikado Co.: New Orleans, 19, two weeks.
Gilmore's Band: St. Joseph, Mo., Nov. 2.
Grau's English Opera Co.: Kankakee, Ill., Nov. 3.
Hess Opera Co.: Albany, 21 to 24; Philadelphia, 26, week.
Hollywood Opera Co.: Omaha, Neb., 19, week.
Harris' Opera Co.: Lancaster, 19, week.
Judic: N. Y. City, Oct. 1, three weeks; Boston, 26, two weeks; Philadelphia, Nov. 9, week.
Milan Opera Co.: Charleston, 21 to 24; Savannah, 25 to 29; Macon, Ga., 30, 31; Augusta, Nov. 2, 3, 4; Atlanta, 5, 6, 7; Selma, Ala., 9, 10; New Orleans, 11 to 21; Houston, Tex., 23, 24; Galveston, 25 to 28; Dallas, 30.
McCaull's Opera Co.: Milwaukee, 19, week; Chicago, 26, two weeks.
McCaull's Mikado Co.: Philadelphia, 5, indefinite season.
McGibeny Family: Wahoo, Neb., 22; Omaha, 23, 24; Falls City, 26; Pawnee, 27; Beatrice, 28; Marysville, Kas., 29; Seneca, 30; Hiawatha, 31; Kansas City, Nov. 2, week.
Milliken Opera Co.: Jersey City, 22, 23, 24; Easton, Pa., 26; Pittston, 27; Scranton, 28; Wilkesbarre, 29; Pottsville, 30; Reading, 31; Norfolk, Va., Nov. 2; Petersburg, 3; Richmond, 4, 5; Lynchburg, 6; Alexandria, 7.
Pyke's Mikado Co.: Poughkeepsie, N. Y., 22; Middletown, 23; Schenectady, 24; Troy, 26, 27; Utica, 28; Syracuse, 29, 30, 31; Rochester, Nov. 2, 3, 4; Buffalo, 5, 6, 7; Oswego, 9, 10; Albany, 11; Ithaca, 12; Elmira, 13.
Rosenfeld's Opera Co.: Keokuk, Ia., 23; Chicago 26, two weeks.
Smith's Bell-Ringers: Moline, Ill., 22, 23, 24.
Thalia Opera Co: Chicago, 26, two weeks; St. Louis, Nov. 9.
Theodore Thomas' Orchestra: Ft. Wayne, Ind., 22; Indianapolis, 24; Decatur, Ill., 26; St. Louis, 28 to 31.
Thompson Opera Co.: Muncie, Ind., 24; Cincinnati, 26, week.
Wilbur Opera Co.: Richmond, Va., 19, week; Norfolk, 26, week.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Savannah, 22; Augusta, 23; Milledgeville, 24; Griffin, 26; Americus, 27; Montgomery, Ala., 28; Eufaula, 30; Huntsville, 31.
California: Medina, N. Y., 22; Leroy, 29.
Duprez and Benedict's: Burlington, Vt., 29.
Hi Henry's: Atlantic City, N. J., 22; Vineland, 23; Mt. Holly, 24; Burlington, 26; Freehold, 27; Asbury Park, 28; Long Branch, 29.
Haverly's: Carson, Nev., 22; Virginia City, 23, 24; Salt Lake, 26, 27; Laramie, 29; Cheyenne, 30, 31; Pueblo, Col., Nov. 2; Colorado, Springs, 3; Leadville, 4 to 7; Denver 9, week.
Lester and Allen's: Indianapolis, 21, 22; Fort Wayne 23; Coldwater, Mich., 24 Grand Rapids, 31.
McNish, Johnson and Slavin's: St. Paul, 22, 23, 24; Eau Claire, Wis., 27.
McIntyre and Heath's: Helena, Ark., 22; Fort Smith 24; Sedalia, Mo., 27.
T. P. W.: Boston, 19, week; Philadelphia, 26, week; N. Y. City, Nov. 2, week.

VARIETY COMPANIES.

Alice Oates: Buffalo, 19, two weeks.
All-Star Specialty Co.: Pittsburg, 19, week; Cincinnati, 26, week; Chicago, Nov. 2, week; Detroit, 9, week.
Collars and Cuffs Co.: Cincinnati, 19, week; Louisville, 26, week; New Orleans, Nov. 2, two weeks.
Castine's Co.: Buffalo, 19, week; Bradford, Pa., 26, week; Erie, Nov. 2, week; Cleveland, 9, week; Wheeling, W. Va., 16, week.
Dick Gorman: Cleveland, 19, week; Milwaukee, 26, week; Chicago, Nov. 2, week.
Davene's Attractions: Hartford, 19, week; New Haven, 26, week; Brooklyn, Nov. 2, week; Philadelphia, 9, week.
Ellis-Moore Co.: Canton, O., 22; Massillon, 23; Akron, 24; Cleveland, 26, week; Louisville, Nov. 2, week; Cincinnati, 9, week.
Fannie Louise Buckingham: Paterson, N.J., 19, week.
Gray-Stephens Co.: Washington, 19, week; Norfolk, Va., 26, week; Washington, Nov. 2, week; Reading, Pa., 9, week; Harlem, N. Y., 16, week.
Hallen and Hart: Brooklyn, E. D., 19, week; Philadelphia, 26, week; N. Y. City, Nov. 2, week.
Howard Athenæum Co: N. Y. City, 19, two weeks; Philadelphik, Nov. 2, week.
Ida Siddons' Co.: Philadelphia, 26, week.
Jones-Montague Co.: Chelsea, Mass., 23; Providence, 26, week.
Kernells' Co.: Boston, 19, week.
Leonzo Brothers: Brooklyn, E. D., 19, week.
Lida Gardner's Minstrels: Milwaukee, 19, week.
Lang's Specialty Co.; Hartford, Ct., 19, week; Boston, 26, week.
Lillie Hall's Co.: Grand Rapids, Mich., 10, week.
Lilly Clay's Gaiety Co.: St. Louis, 26; week; Sedalia, Mo., Nov. 2; St. Joseph, 3; Leavenworth, 4; Kansas City, 5.
Murphy's Pleasure Party: Baltimore, 19, week; Philadelphia, 26, week; New Haven, Nov. 2, week; Newark, 9, week.
Martinetti Brothers: New Orleans, 19, two weeks.
Murphy-Wells Co.: Baltimore, 19, week; Philadelphia, 26, week; Newark, Nov. 2, week.
Nonpareil Star Co.: Utica, N. Y. 19, week; Amsterdam, 26, 27, 28.
Pat Rooney's Co.: Johnstown, Pa., 30.
Reilly and Wood's Co.: Louisville, 19, week; Indianapolis, 26, week; St. Louis, Nov. 2, week; Chicago, 9, week; Detroit, 16, 17, 18; Cleveland, 19, 20, 21.
Rentz-Santley Co.: N. Y. City, 19, week; Baltimore, 26, week.
Suydam's Co.: Shamokin, Pa., 21, 22; Williamsport, 23, 24; Syracuse, 26, week; Albany, Nov. 2 to 5; Ithaca, 6, 7; Cortland, 9, 10, 11; Utica, 12, 13, 14; Rome, 16, 17, 18; Oswego, 19, 20, 21.
Sid C. France: Buffalo, 26, week; Fort Wayne, Ind., Nov. 2, week.
Silbon Co.: St. Louis, 19, week; Chicago, 26, two weeks.
St. Clair-Steele Co.: Norwich, Ct., 23; Westerly, R. I., 24; Providence, 26, week; Hartford, Nov. 2, week.
Tony Pastor's Co.: N. Y. City, 19—season.

MISCELLANEOUS.

Howorth's Hibernica: Pittston, Pa., 21, 22; Wilkesbarre, 23, 24; Providence, 26; Carbondale, 27.
Hildebrand's Expose: Cadiz, O., 22; Beaver Falls, Pa., 23, 24; Chillicothe, 27.
Miaco's Humpty Dumpty: Utica, N. Y., 22, 23, 24.
Morris' Paradox: Des Moines, Ia., 22, 23, 24; Oskaloosa, 26, 27.
Professor George Bartholomew's Equine Paradox: Quincy, Ill., 19, week; Leavenworth, Kan., 26, week; Topeka, Nov. 2, week; Kansas City, 9, week; St. Joseph, 16, week; Omaha, 23, week; Council Bluffs, 30, week.
Southern Novelty Co.: Longview, Tex., 26; Mineola, 20; Terrell, 28; Denton, 29; Whitesboro, 30; Gainsville, 31; Fort Worth, Nov. 2, 3.
Tony Denier: Keokuk, Ia., 22; Ottumwa, 23; Des Moines, 24; Galesburg, Ill., 30.
Professor Reynolds (Mesmerist): Amsterdam, N. Y., 19, week; Brantford, Ont., Nov. 2, week.
World Carnival Co.: Brooklyn, E. D., 28.

CIRCUSES.

Barnum's: Port Jervis, N. Y., 22; Kingston, 23; Newburg, 24.
Barrett's: McKinney, Tex., 24; Corsicana, 26; Martin, 27; Bryan, 28; Navasota, 29; Cameron, 30; Lampasas, 31; Cleburne, Nov. 2; Belton, 4; Brenham, 5; Galveston, 6.
Bristol's Equescurriculum: Fall River, 22, 23, 24.
Cole's: Newberry, S.C., 22; Unionville, 23; Spartanburg, 24; Greenville, 26; Abbeville, 27; Anderson, 28; Walhalla, 29; Gainsville, Ga., 30; Atlanta, 31; Augusta, Nov. 5.
Doris': Marianna, Ark., 22; Harrisburg, 23; Walnut Ridge, 24; Batesville, 25; Newport, 26; Kensett, 28; Benton, 29; Prescott, 30; Hope, 31.
Frank Robbins': Tamagua, Pa., 22; Catasauqua, 23; Phillipsburg, 24.
Hurlbert's: Corning, N. Y., 24.
King-Burke: New Orleans, 19, two weeks.
O'Brien's: Philadelphia, 12, two weeks.

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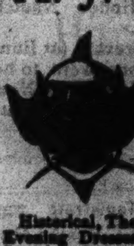

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TELEGRAPHIC NEWS.

Porkopolis Openings.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Oct. 21.—Joseph Jefferson opened his week's stay at Heuck's, on Sunday evening, presenting his time-honored Rip to a splendid audience. Manager Fennessy staged the piece in good style.

Niagara, at the Grand, was also accorded a large attendance on the opening night. The play is apparently strong in spots, but fails to realize the anticipations created by the very favorable advance notices.

Buttons, at Havlin's, served its author's purpose cleverly in introducing Mr. and Mrs. Tony Hart in their specialties.

Charles Gilday's Collars and Cuffs combination is doing well at Harris' Museum.

The Silver King Opening.

[SPECIAL TO THE MIRROR.]

TORONTO, Oct. 21.—Frank Bangs, under the management of J. H. Mack, opened with Harry Miner's Silver King to a large and appreciative house. It is the finest company and scenery that ever presented the King in this city. Mr. Bangs was frequently recalled,

O. B. SHEPPARD,
Manager Opera House.

At the Lakes.

[SPECIAL TO THE MIRROR.]

BUFFALO, Oct. 21.—Giralda was the opening attraction of the Boston Ideals at the Academy of Music, Monday night. The audience was good-sized, though not the regulation Ideal house.

At the Court Street Theatre the Lorellas jumped and frolicked through Mishaps. The attendance was very good.

The Adelphi had even standing-room occupied Monday night, the Hindoo Nautch Dancers being the magnet.

Where still cheaper prices prevail (at Bunnell's), not even upright positions were to be had after eight o'clock. The Streets of New York, with its sensational effects, was the attraction.

Big Hub Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Oct. 21.—The Magistrate was given to a crowded house at the Boston Museum. "A hit, a very palpable hit."

Mlle. Rhea opened in Frou Frou to a large house at the Boston Theatre. Maggie Mitchell began her second week at the Park, in Fanchon, to a large house. Stradella began its second week at the Bijou to a fair house.

Thatcher, Primrose and West literally packed the Globe. The Kernell combination at the Howard and Esmeralda at the Windsor were greeted with houses crowded to the doors.

Frank Farrell, in advance of Judic, has been very ill, but is out again all right.

Two First Nights in the Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Oct. 20.—Paquita was produced last night for the first time in this city. The house was well filled by a very critical audience. The press was represented by its leading men. The play was received with great favor; the interest was apparent and the applause spontaneous and hearty. It looks like a success here, as it certainly scored a hit last night.

The Breadwinner was also an applicant for favor. It was produced at the Temple Theatre. The interest had centered in the play previously mentioned, and the attendance here suffered accordingly. There was not much enthusiasm, and the play was not a conspicuous success.

Peru's Manager Baffled.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, Oct. 21.—C. E. Emerich, the Peru manager, who has so many times worried managers, tried to *capias* George S. Knight here. 17th, for an alleged cancellation of an alleged contract last season. He demanded $100. Same refused. Knight outwitted constables by having stage-lights turned off when curtain rung down and escaping through hotel adjoining. Covered hack carried him out of city several miles, where, by previous arrangement, midnight train stopped. Taken aboard and locked in baggage car.

The snake-charmer, booked for this week at Museum, allowed a six-foot snake to fall from third-floor window to sidewalk in front of hotel Monday afternoon, and the snake was almost killed before rescued.

A Wet Night and a Disappointment.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, Oct. 21.—On account of a delayed train, the opening of the Robson and Crane engagement was unavoidably postponed. Notwithstanding a nasty, wet night, a large and fashionable assemblage was disappointed. The engagement promises to be very successful. Here, at her home, Selena Fetter will meet with a warm welcome.

In the Ranks has a very large house at the Museum. The bad weather causes poor business at the Grand. The Masonic is closed.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

LYNN, Mass., Oct. 20.—Ullie Akerstrom opened in Pearl of Savoy, at Odd Fellows' Hall, to a packed house.

RICHMOND, Va., Oct, 21.—Wilbur's Opera company, in The Mikado, opened a week's engagement, Monday night, to a large and fashionable house. The stage-setting was very unique and attractive. J. F. Conly, as Nanki-Poo, and Louise Eissing, as Yum-Yum, were the recipients of hearty and well-merited applause.

CHILLICOTHE, O., Oct. 21.—Lennox's Hoop of Gold, at the Masonic Opera House, on Monday night, opened to a large and highly-pleased audience.

PITTSBURG, Oct. 21.—At the Opera House, on Monday evening, Mme. Janish opened a week's engagement to a very good house. She appeared in Anselma, and was warmly received, Powers' Ivy Leaf, at Library Hall, opened very well. Bock's Power of Money, at Harris' Museum, had a good opening.

ROCHESTER, Oct. 20—The veteran Joseph Proctor is drawing large houses at the Academy, opening Monday afternoon with the Jibbenainosav. The support is very good. At the Grand Maxwell's Uncle Tom is doing poorly. Rochester at last rejects this chestnut, even at panic prices.

SPRINGFIELD, Mass., Oct. 21.—Harrison and Gourlay made their second appearance Monday in Skipped by the Light of the Moon, and played to big business. The screams and shouts of laughter showed the appreciation which the audience had for these favorite comedians. Their buoyancy would float far less deserving "skits."

NEWPORT, R. I., Oct. 21.—May Blossom made its first appearance Monday night to a packed house, and at advanced prices. George Cayvan's sweet simplicity captivated the audience. The Tom Blossom of Ben Maginley was very natural.

LOCKPORT, Oct. 21.—J. K. Emmet appeared on Monday night to a very large and enthusiastic audience.

COHOES, N. Y., Oct. 20.—Last night the Carrolls, in Whose Can It Be? propounded the interrogatory to a light but very appreciative audience.

PROVICENCE, R. I., Oct. 20—Low's Opera House was well filled on Monday evening, when A Night Off was presented. Good audience at the Providence to see Clio, and a packed house, as usual, at the Comique.

NEW ORLEANS, Oct. 19—Ford's Mikado company had a fine opening at the St. Charles last night.

ORANGE, N. J., Oct. 21.—Milliken's Opera company, in Niniche, last night, to a small house.

PHILADELPHIA, Oct. 20.—Owen Fawcett opened at Forepaugh's Theatre last night to the largest house of the season,

FRANK CONNELLY.

MADISON, Ind., Oct. 20.—Grau's Opera company opened our new opera house Monday night. Heavy rain, but the house was packed to doors. Audience delighted with the house and the performance.

CLEVELAND, O., Oct. 20.—About twenty-three hundred people attended the opening of the new Cleveland Theatre last night. The spectacular play, Michael Strogoff, was presented for the first time in Cleveland.

DREW AND SACKETT.

PITTSBURG, Oct. 20—Bock's Power of Money company opened last night at Harris' Museum. Crowded house; many turned away.

E. W. STARR.

BROCTON, Mass., Oct. 21.—The Corelli Opera company opened here in Mikado to a packed house; people turned away. Will play Mikado all the week, notwithstanding injunction.

BLANCHE CORELLI.

Amateur Notes.

Led Astray will be the opening attraction of the Forrest at the Lexington Avenue Opera House, Nov. 2. Ella Green and others will give strength to the cast. The committee of the Forrest are entitled to commendation for the straightforward announcements in regard to the value of distributed tickets. Other societies should follow the example of the Forrest in this respect. Among other statements is the following: "This ticket will admit until all of the complimentary seats are occupied, when it can be exchanged at the box-office for reserved seats. Reserved seats (25 and 50 cents) can be secured in advance from any of the members, on any evening, upon presentation and surrender of this ticket." This is a step in the proper direction. Much dissatisfaction was shown last Winter at the manner in which ostensibly complimentary passes were issued—only to be found worthless when presented for admission. The Forrest also promises to ring up the curtain promptly at eight o'clock; another wise move. If affairs behind the scenes with this association are regulated with the same decision which characterizes those before the curtain, the Forrest will attain a high position in the amateur world.

Young Mrs. Winthrop was given by the Hawthorne at the Lexington Avenue Opera House, Oct. 12.

Richard III. is announced for production by the Rivals, Nov. 6, at the Opera House. An ambitious attempt.

Billee Taylor may be heard on Nov. 17 at the Lexington Avenue Opera House. Members of the Arlington League will take part.

The Kemble will start affairs of amateur interest in Brooklyn early next month. Little Em'ly will be the play. John H. Bird, Dean Pratt and others will be with this society as usual.

The Galley Slave has been substituted for Separation by the Gilbert. R. C. Hilliard, John Noble, C. T. Calkin, Adam Dove, Howard Knudson, J. J. Darling, Nellie Yale Nelson, Alice Ferris, Annie Hyde and others will constitute the strong company of the Gilbert.

W. Phelps Macfarlane, last season of the Amaranth, may appear with the Kemble this season.

H. M. Kent, of the Gilbert, is studying with a professional actor, and hopes for promotion to more important roles.

Eleanor H. Boyd is one of the most talented leading ladies not seen very frequently of late.

Charles Macklin has entered professional ranks. He has evinced ability as the Ghost in Hamlet and as O'Hara in Led Astray.

Amateur performances will occur at frequent intervals during the month of November and December.

The Mimosa and Mistletoe may make the Academy of Music the scene of their histrionic efforts this season. In Brooklyn, the Academy and Athenæum will divide the patronage of the Melpomene, Gilbert, Aramanth, Kemble, etc. George Becks, David Belasco and F. F. Mackay will coach most of the performances.

Clarence Chelmsford, a young Englishman of good presence, is anxious to debut with some recognized association.

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G. W. ELKIN, - - - - Manager
This Opera House has a seating capacity of 1,000. Improved lighting arrangement. New Scenery from Sosman & Landis, Chicago. Stage, 35x40. Proscenium, 25x30.
It is situated in the best show town in Mississippi. Population, 6000, and of a theatre-going desire. First-class attractions draw good houses.
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NOTICE!

Owing to a delay of the Strobridge Lithographing Company, of Cincinnati, in completing the ROMEO AND JULIET SUPPLEMENT for THE MIRROR (which was to have been ready next Thursday, October 29), the publication of the picture is necessarily deferred. It will positively appear, however, with the issue of

THURSDAY, NOVEMBER 12.

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LLOYD W. WHITLOW - - Manager
The only centrally located hotel in the city.
Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

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Seats 750. Stage 30x55. Complete scenery. Population 6,000. Share only. C. C. PETTIT, Manager.

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Supported by an American company, under the direction of Mr. C. A. Chizzola.
Three weeks only, commencing on Monday, Oct. 26.
FIRST WEEK.
Monday evening, Oct. 26, OTHELLO.
Wednesday evening, Oct. 28, KING LEAR.
Friday evening, Oct. 30, GLADIATOR.
Saturday matinee, Oct. 31, OTHELLO.
Box-office now open at the Metropolitan Opera House, 39th street and Broadway. Prices—50c., $1, $1.50, $2. Boxes (6 seats) $15.

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Proprietor and Manager..... JOHN STETSON.
GILBERT & SULLIVAN'S OPERA SEASON.
R. D'OYLY CARTE'S OPERA COMPANY.
in Gilbert and Sullivan's latest Opera,
MIKADO.
The original from the author's libretto and the composer's orchestration. Only company authorized to present this Opera in New York.
Evenings at 8, Saturday Matinee at 2.

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With his grand company of stars.
SPLENDID RENOVATION OF THE POPULAR THEATRE.
Entire change of company and bill every Monday in the year. The popular family performances at Matinees—Tuesday and Friday.

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Grand Chorus and Orchestra.
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Every Sunday Evening, at 8 P. M.
CONCERT BY MME. DE CARLO,
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supported by
MILNES LEVICK, FREDERICK PAULDING
and a good dramatic company,
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The scenic illustrations, costumes and accessories have been designed by and produced under the direction of Mr. ALFRED THOMPSON.

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Second week of the engagement of
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Under the direction of Mr. HENRY E. ABBEY,
Monday, Tuesday and Wednesday evening, Oct. 19, 20, 21, and Saturday matinee, Oct. 24, last performances of AS YOU LIKE IT.
Thursday, Friday and Saturday evenings, first performance of W. S. Gilbert's mythological comedy,
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London Gossip.

LONDON, Oct. 10.

The latest piece of maudlin stage literature which has been thrust upon a long-suffering public, is "The Diary of an Actress," with a preface by a parson. The entire book is a prosy sermon, even in its lightest passages. An able London critic says of it, "Once more, and with all the vigor we can, let us protest against this mixing up of the private and public lives of actresses. We go to the theatre to see good acting, not good women. If the women act well, we get our money's worth. If they act badly, we don't return to see them. If they are good women, so much the better for themselves; if they are bad women, so much the worse for them. We all know where bad women and men go to, and there is no Scriptural authority which shows that actresses especially escape the clutches of Satan. There is nothing does the stage so much harm in public esteem as the ceaseless cant about actresses who keep widowed mothers. If actresses have widowed mothers, it is their duty, and probably their pleasure, to pay for their comforts. We protest against this popular shriek of the virtuous actress, that she is not as other actresses are. We protest against this declaration that with a few exceptions the stage is impure. Let actresses wash their dirty linen at home, and not in print. The public, except those who are inquisitive and pruriently minded, do not care a brass farthing about the temptations to which a ballet-girl is exposed. If she can dance, that is all the patron of the theatre cares about. If the public life of an actress is given to the public, in the name of all that is dignified, generous and charitable, let us leave her private life to herself."

The scholarly *Whitehall Review*, after all, only echoes the long since expressed views of the NEW YORK MIRROR. Again, the same issue of the *Review* wakes eloquent in gracefully serving up "A Bishop on the Ballet." To quote: "The Bishop of London has quite overturned the tables with regard to the ballet. It has probably never before occurred to anybody to think that it is the spectators of a ballet who are the impure and the dancers who are the modest. Yet this is the real and logical enough ground which the Bishop of London takes up. He has written a letter to this effect. It is the young men, not the young women, who are the sinners. It is the young men who evince a low standard of purity. We are not now going to inquire into this view. The Bishop of London says that he has had very great experience of young men, and therefore his opinion bears great weight. What we are pleased to gather from his remarks is that, though he considers the ballet may be productive of evil thought, he acquits the dancers of being necessarily she-devils. He looks upon ballet-dancing as a profession, and is open-hearted and honest enough to say so. 'I acquit the dancers from all share of the evil which affects the spectators. The dancers begin young, and are, as it were, protected by long usage. They grow up thinking no harm, and they know no harm. Of course there are evil-minded among them. But I have no reason to believe that the evil-minded are numerous.' This kindly assertion is to be commended to all those who denounce the stage and stage dancing as immoral. Persons trained in a dangerous calling do not fear the danger. The Bishop of London deems the ballet a dangerous kind of pleasure. It appeals to the imagination, and in place of the lovely and artistic being admired because of their loveliness and by reason of the beauty of art, the fancies of young men stray to thoughts of unhallowed subjects. Doubtless this possesses a grain of truth. But human nature at best is very depraved." Still, 'while he acknowledges the evil,' the *Review* goes on to say, "the Bishop of London has shown that he is not one of those who wildly denounce the stage. He admits that those connected with it 'grow up thinking no harm.' It is the outsider, he or she, who hangs on to the fringe of the playhouse, who thinks, who knows, who does the harm." But coming from so august an authority and recognizing the kindly spirit that prompted the defence of the ballet-girls, it is pleasing to think that though evil persons are to be found in the theatrical profession, the Bishop of London, as a man of the world as well as a minister of the gospel, has "no reason to believe that the evil minded are numerous." Not many opponents of the stage would have the honest pluck to admit as much as this, and it is to be hoped the charitable thoughts of the liberal-minded Bishop of London may bear good fruit.

The *Whitehall Review* is at present the talk of clubs green-rooms and dinner-tables. On the one hand containing, as it does, a dissection of a book which is disgusting in its maudlin sentiment, backed up by a clergyman; on the other hand, containing an able digest of the views, in a letter, of the Bishop. Comparisons are odious of course, yet one cannot help thinking the Bishop's work is the more manly of the two on this subject. Actors themselves make their own profession, or mar it, if they let their profession make them. It is high time writers took up some better theme than the private lives of the members of the dramatic profession.

Men and women eminent in this time-honored calling are continually doing moral as well as intellectual deeds, enough of themselves to fill many newspaper articles. Of the latter, Henry Irving has only a few days since given a charming example by contributing fifty pounds to the funds of the proposed British School of Archæology at Athens, thus showing his devotion to high art. He is also reported as interested in the Charles Reade Memorial. The committee in charge of this memorial have decided upon making it in the form of a medallion tablet in St. Paul's Cathedral. Few writers have done more for stage literature than Charles Reade. Several of his plays have also served to correct moral evils, which otherwise could not have been reached. His plays have served to show the moral sunlight turned on what else were dark days. This reminds me that we are having many dark days, freighted with fogs, hanging over London town, and there are enough of them without going to the Haymarket Theafre to see them presented on the stage, where, by the way, thanks to Mr. Comyns Carr's admirable forethought in serving the popular taste, the play is now seen robbed of its undue length and other objectionable features. Pretty little Helen Forsyth is a graceful "host in herself," if even Lydia Foote and Miss Lingard, who is called "the beautiful American," were not added attractions to the very clever cast.

Speaking of Americans, who is Miss Vivian Dallas, billed in the provinces as an American prima donna? She had organized a Boccaccio company and joined Kate Munro with her as a star. According to a provincial paper, Miss V. D. (do the letters stand for very daring) began with the principal role, Boccaccio; then Kate Munro abdicating, she took the latter's part and replaced her own Boccaccio with one of the chorus, thinking thereby to enhance her own position by comparison. But the new Boccaccio turned out a nightingale. Then she was bounced and a music-hall artist at fifteen dollars a week put up for the title role, while all better singers than Miss Dallas were weeded out. So now Vivian Dallas, with the bounce of Disraeli's Vivian Grey, has the opera and empty benches all to herself, and "Somebody" is paying up the nightly losses. This is only one instance out of many of the manner "American" nativity is traded on by incompetent performers. Wherefore my protesting mention of it.

A. W.

The End.

From over the silent river,
Out from the unknown sea,
Fingers are beckoning ever—
And voices are calling to me.
Faces I see; of those I loved.
Fingers I've once caressed.
Voices! whose songs are heard above,
Lips that I once have pressed.

Faces warmed with a kindly smile.
Fingers that pointed to save—
Lips that knew no taint of guile.
Now cold in the silent grave.
And then I hear—or seem to hear—
A refrain that is almost done—
"That when life's end is drawing near
Our lives have just begun."

Oh, for some light to see beyond
This transient vale of tears,
Oh, for some rock to place upon
Our doubts, our hopes and fears,
To be only sure! that after death
"We be; or cease to be?"—
Or that we find eternal rest
In sleep! from waking free?

Is there a heaven? Is there a hell?
Or is there a future life?—
Reserved for those who have acted well
On this busy stage of strife?
Oh, give us, God, to know the truth!
Reveal to us Thy plan—
Instruct us in an after life
Not made by selfish man.

—J. J. WALLACE.

The subscription sale for Salvini's season at the Metropolitan Opera House closed last evening, the total receipts for the whole three weeks' performances amounting to over $10.-000. The regular advance sale commences this (Thursday) morning, the repertoire for the first week being, Monday, Othello; Wednesday, King Lear; Friday, The Gladiator, and Saturday matinee, Othello. Salvini will not be seen again in New York after this engagement, his season ending at Baltimore on April 24, when he will at once return to Italy.

The full company of the Wiley-Golden Affair, which goes out soon, under the management of Robert Filkins, in William Gill's absurdity, Chestnuts, is as follows: Dora Wiley, Florie Bates, Georgie Knowlton, Nellie Dean, Mary Stuart, Richard Golden, James A. Gilbert, D. G. Longworth, J. E. Keen, Mr. Mackey, Edward Hill and Charles A. Henrie.

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Opera or drama.

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Comedienne and Contralto.
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Leading Lady with Rhéa.
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The play as a whole is full of life and act on, and the audience last night was thoroughly delighted with the performance. Miss Goodwin has a bewitching presence, a delightful voice, and is the best ballad singer and one of the best dancers ever seen on the St. Louis stage. She will grow upon the public, as it is easily apparent that she possesses uncommon ability as a soubrette. There is nothing else for it but to use the old and time-worn description to indicate that Miss Goodwin's voice is full of laughter and tears. Her encores last night were numberless.—*St. Louis Post-Dispatch.*

Miss Goodwin is bright and fresh. She takes a child's part to perfection; yet it is not of the Lotta and Maggie Mitchell type. It is original with her. She dances so that any vaudeville star might envy her, and her actions are full of life.—*St. Louis Spectator.*

Mr. Kidder has constructed a very entertaining comedy for that clever little actress, Miss Myra Goodwin, who appeared at Crawford's last evening, to an overflowing house. The piece is bright and sketchy, with an agreeable admixture of mirth and sentiment. Miss Goodwin is favored with a very merry voice, which, with her bewitching manners and artistic dancing, lends additional interest to her impersonation. The other characters were well sustained and the entire play well received.—*Topeka Commonwealth.*

The play presented at Crawford's last night filled the house to overflowing. The play of Sis, with Myra Goodwin in the title role, was well presented, and the audience was highly pleased with the little lady's acting. She is a bright girl of sixteen Summers, and we predict for her a place among the constellation of first-class actresses.—*Topeka Daily Capital.*

A most industrious little actress appeared last evening at Coates' Opera House in Mr. E. E. Kidder's play, Sis, which has been much advertised, but scarcely done justice to by any of the exchanges that have come to us. The play is superior to most of its class, with its brisk dialogue and touches of melodrama as a background to the comedy parts. The circus horse manufactured for the occasion was a decided hit. Miss Goodwin, the star, is an animated, bright little actress. She costumes the part prettily and gives a perfectly pure, refined picture of an innocent, open-hearted girl.—*Kansas City Journal.*

Miss Myra Goodwin appeared at Coates' last night in a very clever little comedy entitled Sis. Miss Goodwin proved herself very much of an actress and justified all the praise which has been bestowed upon her wherever she appears.—*Kansas City Star.*

Handsome and vivacious Myra Goodwin appeared before a Fort Scott audience last night, and if the audience present was indication of the esteem in which she is held by theatre going people, she certainly takes away with her a clear opinion of our community. Sis is a comedy possessing certain characteristics for which Miss Goodwin is adapted. It permits the young lady to display her talents as a dancer and enact the role of a fourteen-year-old girl. There is something very attractive in the part, and to render the same more so simply required Miss Myra's impersonations.—*Fort Scott Daily Monitor.*

The *Times* regrets exceedingly it has not the space for an analytical critique of the play and of the various parties personating its characters at the Opera House last night. It is the first time Sis has ever been presented on Dallas boards, and the first time the delightful little soubrette, Miss Myra Goodwin, has ever appeared before a Dallas public. Miss Goodwin is as bright as a fairy, sings like a nightingale, and when she dances the poetry of motion is commonplace to express an idea of her grace and charm. In emotional scenes, when her whole heart is welling over in longing and in anguish for her mother, and her mind is swept and swayed by fearful doubts as to whether she lives or is dead, all the pure soul of an innocent child racked with pain is in her face, and there are sobs in her voice that find echoes in the hearts of all the audience. As a whole Dallas has never had a play of its character superior to Sis, nor an actress in her line to compare with Miss Goodwin. She captivates wherever she goes and she improves on acquaintance. She never in any scene, whether it be emotional or humorous, seems to come up to her full capacity, but has a power in reserve should it be needed to be called on.—*Dallas Dailr Times.*

Miss Myra Goodwin made her first appearance last evening before a Dallas audience, and the opinion was unanimous among those who witnessed her performance that this little lady is the peer of Lotta and possesses qualities which Lotta lacks. She comes unheralded, a new candidate for popular esteem; she will leave an unanimous favorite, carrying with her the verdict of most unqualified approval. Those who witnessed her charming impersonations of the frolicsome girl carried home the pleasantest recollections of a little lady who is destined to reach the summit of success in her particular line of business. Miss Goodwin's dancing is one of her strongest points, and in this she excels those who have preceded her. Her voice is full of promise, her stage presence is inviting, and her ways more than winsome. Her return to Dallas will be eagerly watched by those who have already made her acquaintance, for then she must surely bring with her the plaudits of the whole country and the laurels of conscientiously earned success.—*Dallas Morning News.*

Little Myra Goodwin and her excellent company appeared at the Opera House yesterday afternoon and evening, repeating their triumphs of the evening before. Miss Goodwin is as sprightly and winsome a little woman as ever laughed and chattered and kicked up her heels before an interested and captivated audience. She has all the bright, fresh vivacity of Lotta, with the grace and beauty of Minnie Palmer; she can outsing either of them and is the most graceful dancer that ever trod the boards in Dallas, and is only 17 years old. Her future is plethoric with promise, and if she but keeps on in the way she has begun and is going we predict that in a few years she will rank as the leading favorite in her line on the stage.—*Dallas Daily Herald.*

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